THE ARCHITECT & BUILDING NEWS

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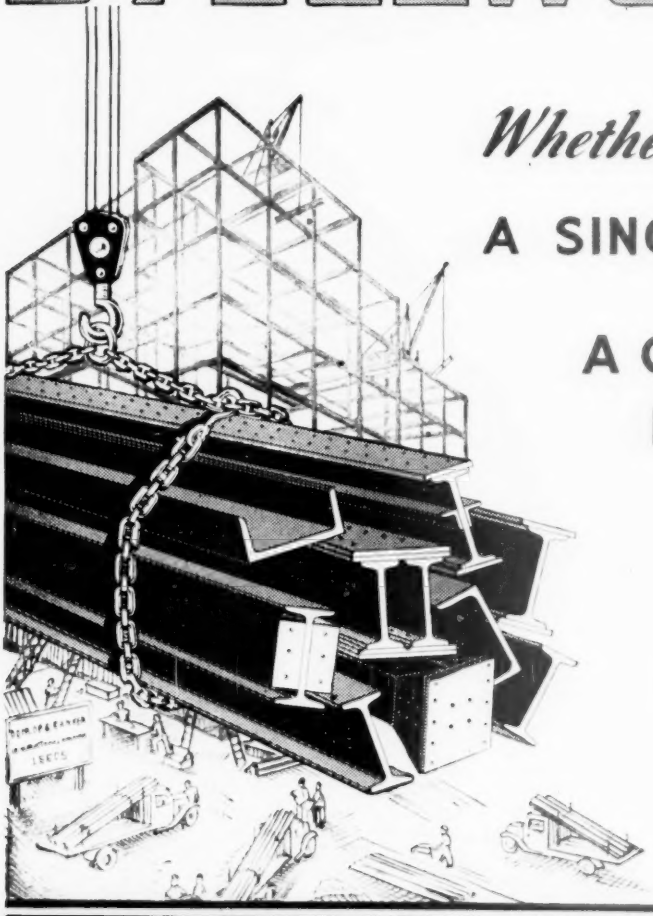
- PROPOSED CREMATORIUM FOR WOLVERHAMPTON
- SOME THOUGHTS ON WEATHERING

MARCH 13, 1952 · VOL. 201 · NO. 4343 · ONE SHILLING WEEKLY

STEELWORK



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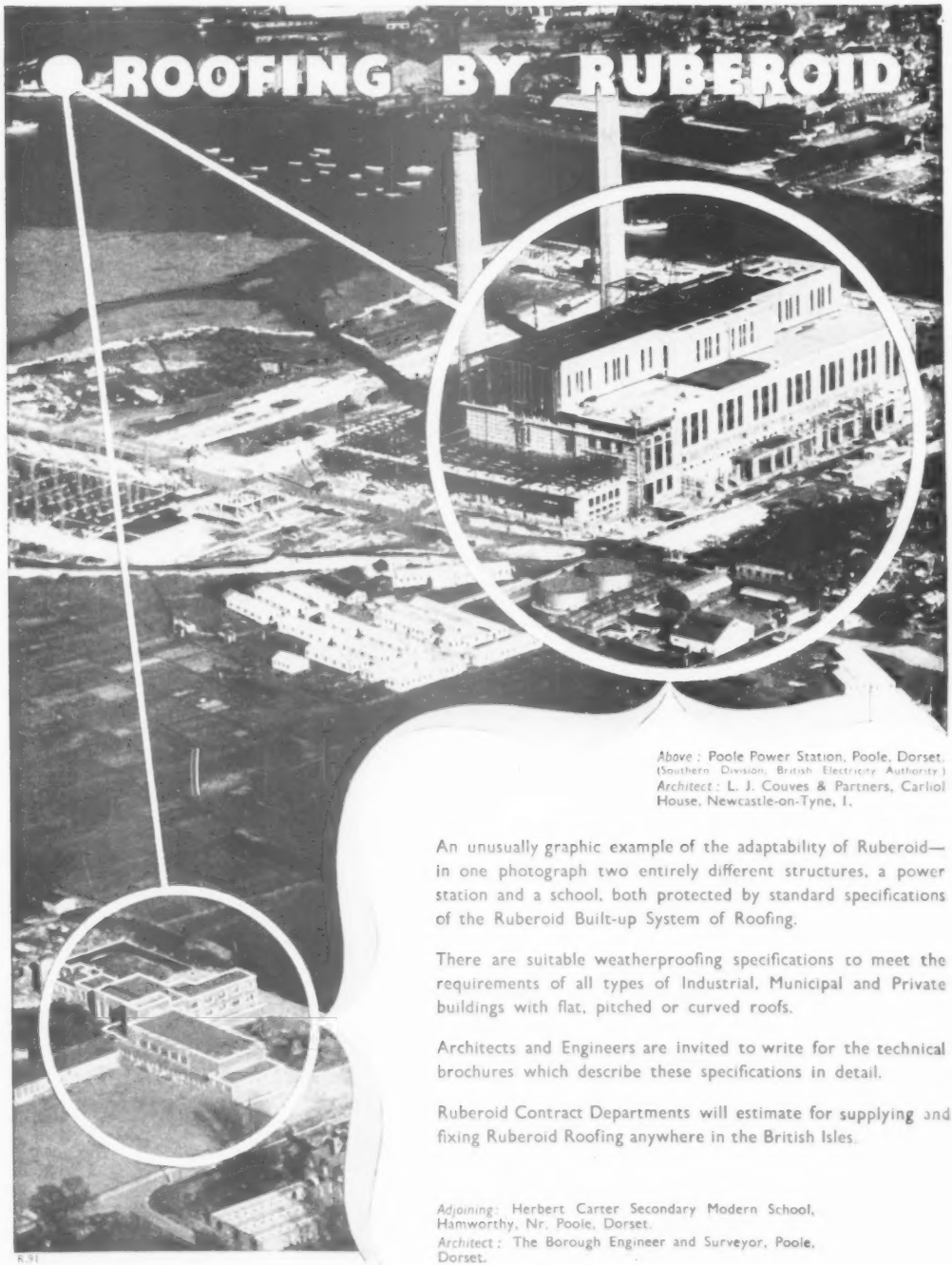

Above: Poole Power Station, Poole, Dorset. (Southern Division, British Electricity Authority.)
Architect: L. J. Couves & Partners, Carliol House, Newcastle-on-Tyne, 1.

An unusually graphic example of the adaptability of Ruberoid—in one photograph two entirely different structures, a power station and a school, both protected by standard specifications of the Ruberoid Built-up System of Roofing.

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Architect: The Borough Engineer and Surveyor, Poole, Dorset.

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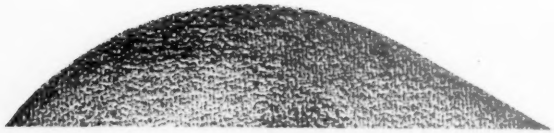

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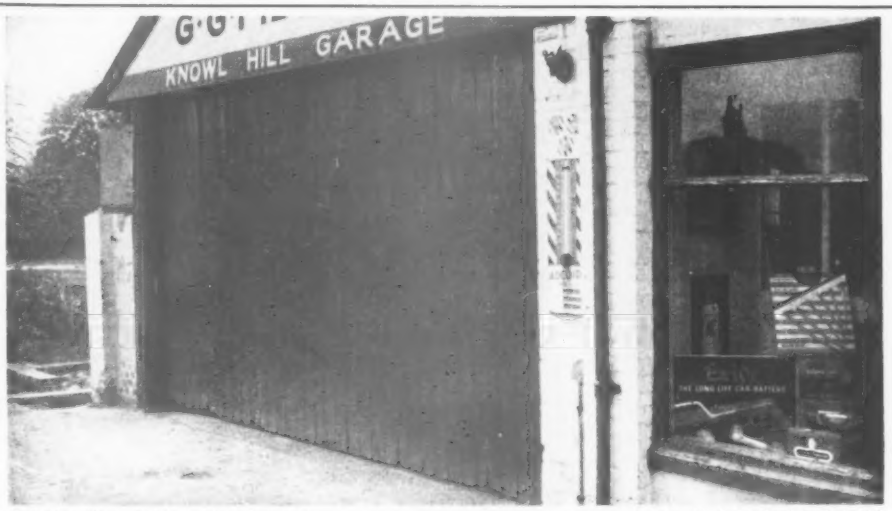

Contractors: Messrs. W. A. James & Sons, Maidenhead. *Architect: John E. Crowther, Esq., Maidenhead.*

Messrs. G. G. Fidler, Ltd., Wargrave, Berks.

The photographs of this Garage, which is situated on the Bath Road, about three miles west of Maidenhead, demonstrate the improvement brought about by the installation of a Kinnear Shutter in place of the old sliding door . . . an improvement not only in appearance but also in ease of operation and security.

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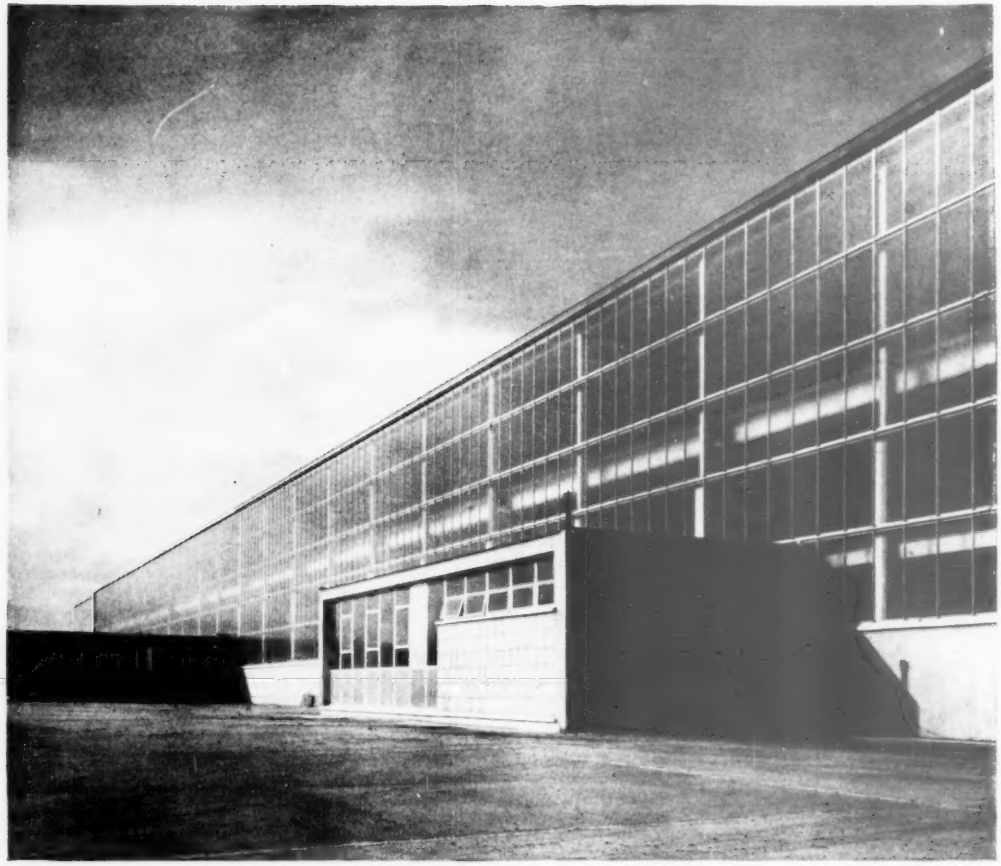


FULL DAYLIGHT FOR FACTORY OPERATIVES

In both the designs featured — the Coras Iompair Eireann factory in Inchicore, Dublin, and the new steel furniture warehouse for Joseph Sankey & Sons in Wellington, Shropshire — the architects faced the problem of providing ceiling to floor daylight without impairing structural strength and graceful design. Each architect specified Aluminex Patent Glazing and the results have proved how completely successful Aluminex is in this kind of construction. Its slim bars and horizontal weathering members give the buildings clean simple lines and reduce light obstructions to an absolute minimum, giving the factory operatives full daylight for working.

Aluminex at Inchicore

The architect, Michael Scott, wished to provide full daylight within this factory, and at the same time to protect concrete cased structural members from the effects of weather. This was achieved by an Aluminex glass wall 254ft. long — 22ft. high holding ¼ rough cast glass and attached to the outer faces of the stanchions. In addition to the advantages of daylight and weather protection, this glass wall reveals the simple and impressive structural framework of the building.

Continuous Opening Lights with Positive Action

An interesting aspect of Howard's Crane's 1,000 foot glass wall in Joseph Sankey & Sons' factory at Wellington is the use of opening lights 100 feet long (Aluminex continuous opening lights can be made of indefinite length but are generally limited to 200 feet both for convenience and by gear limitations). The moving frame is hung on a continuous hinge running the full length of the light that cannot bind or warp (see diagram). The full 100 feet rises like a single pane. The lights are operated from a few remote control points by Teleflex gearing. This threaded cable system exerts a steady even pressure all along the light so that the hundredth foot gets the same pressure as the first foot. The light will stay steadily open at any desired position from 1° to 18° so that ventilation can be quickly and accurately controlled.

Coras Iompair — Eireann, Inchicore, Dublin.
Architect: MICHAEL SCOTT, F.R.I.A.I.
Engineers: OLE ARUP & PARTNERS.
Contractors: MESSRS. J. & J. CRAMPTON LTD., *Dublin.*

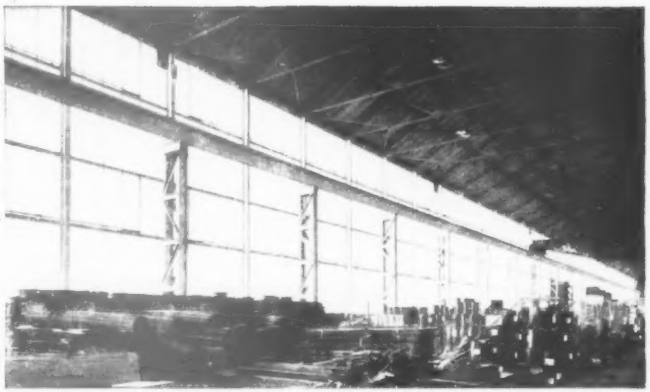
The Aluminex Patent Glazing System

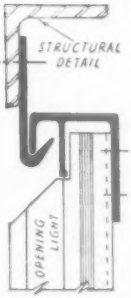
A word about the Aluminex Patent Glazing system (see diagram). The glazing bar is an example of good functional design. Its main web consists of a strengthening ridge at the top, with ribs on each side to hold a continuous cover strip. Internal condensation is carried outside the building by the integrated channels in the bar.

This Aluminex patent glazing bar is of extruded aluminium alloy of special composition. Here is seen one glazing cover strip holding a pane of glass in position on the bar.

The continuous aluminium cover strip is scientifically profiled to fit between the rib of the glazing bar and the surface of the glass. It fits tightly but gives sufficiently in response to thermal movements to make a firm and safe glass grip in all conditions.

Economy is a strong factor in the ever increasing popularity of Aluminex.





This drawing shows the design of the continuous hinge used on the Aluminex opening lights. The head weathering makes flashings unnecessary.

Weathering produces a permanent protective patina on the surface of the aluminium alloy. Thus it does not rust or corrode. It needs neither initial painting, or subsequent repainting. Broken glass can be replaced quickly and without difficulty.

The architect who turns to Aluminex Patent Glazing has at his service a method of architectural cladding capable of versatile applications. It is an accepted system yet remains susceptible to imaginative development. The company extends its fullest co-operation to all architects who wish to discuss new applications of Aluminex.

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Joseph Sankey & Sons, Wellington. *Architect* — HOWARD CRANE A.I.A., *Contractors* — WILSON LOVATT & SONS LTD.

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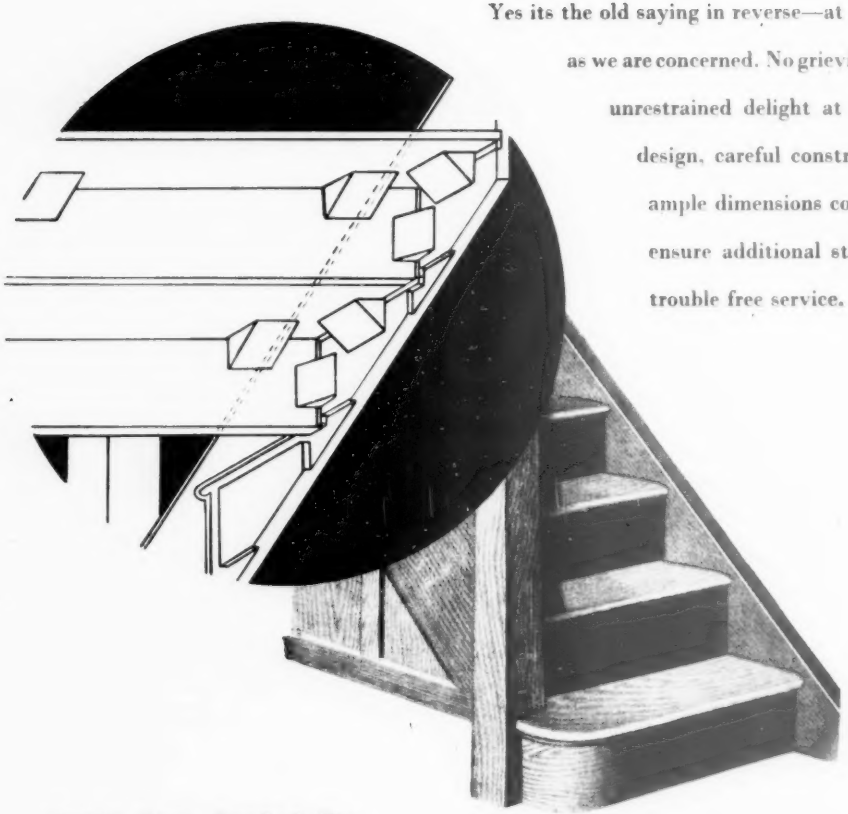

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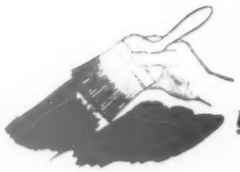
The waterproof skin  you brush on

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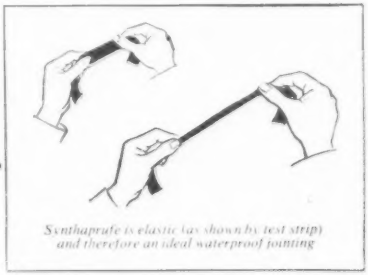

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Synthaprufe makes an ideal sandwich layer in concrete sub-floors or roofs. It is also highly effective as a vertical damp-course on either external or internal surfaces, and is most valuable for treating damp in existing walls.

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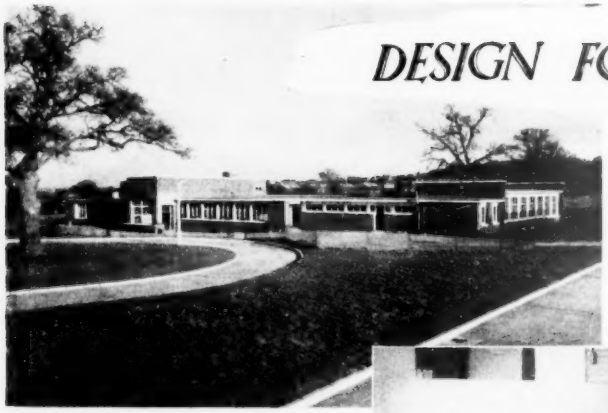

Photograph of Batcheley Estate School, by courtesy of Robinson & Kay A.A.R.I.B.A. Chartered Architects & Surveyors, Stourbridge.

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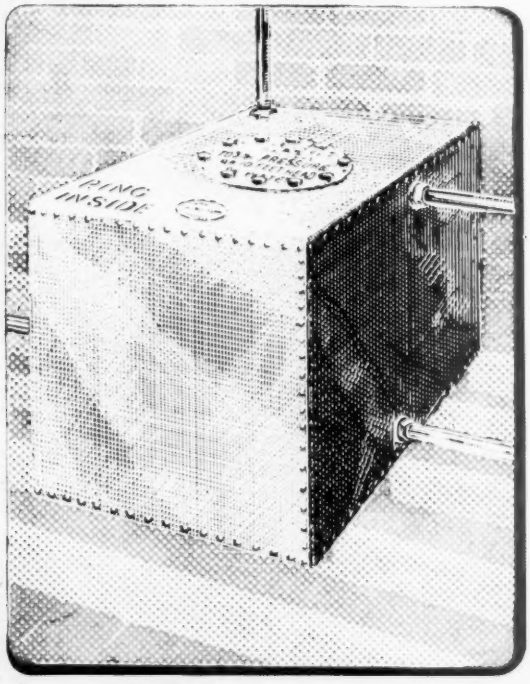

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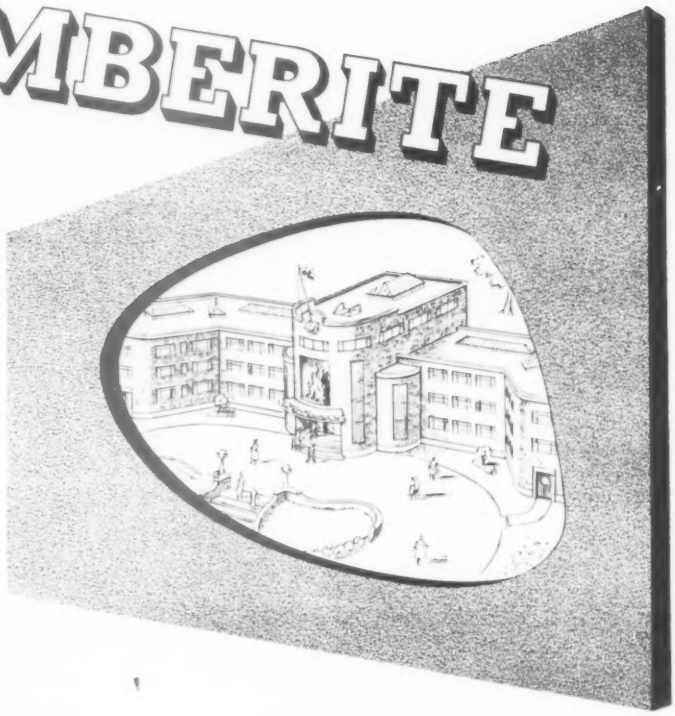

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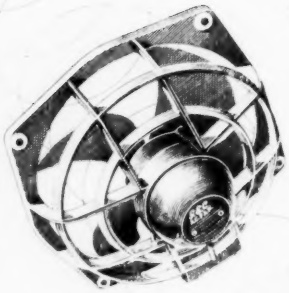

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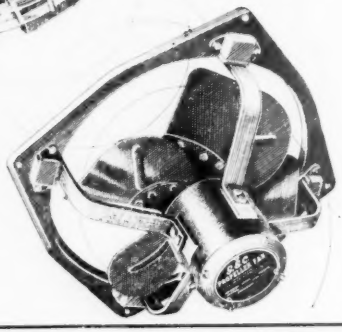

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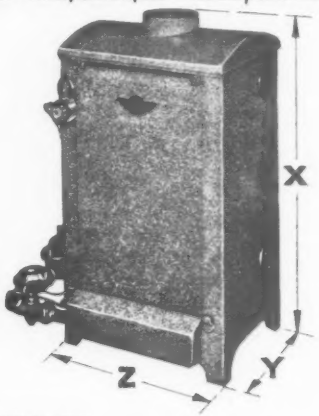

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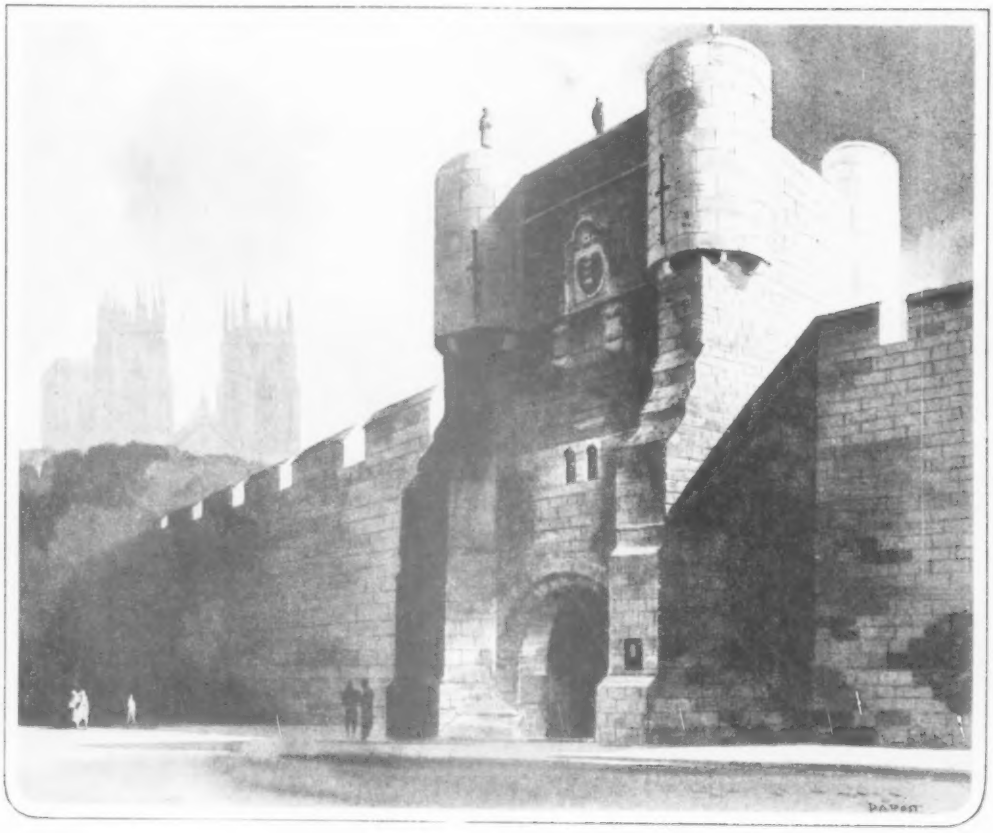

Walls – Old and New

The grey stone walls of York, famous for their four gateways, where at Micklegate in days past the heads of traitors were exposed to the view of the populace, surround the ancient Roman city. They bear testimony, in their massive strength, that in those days York was the military capital of Britain.

The great architects of the past have left enduring monuments to their skilful choice of materials to meet the demands of those days . . . .

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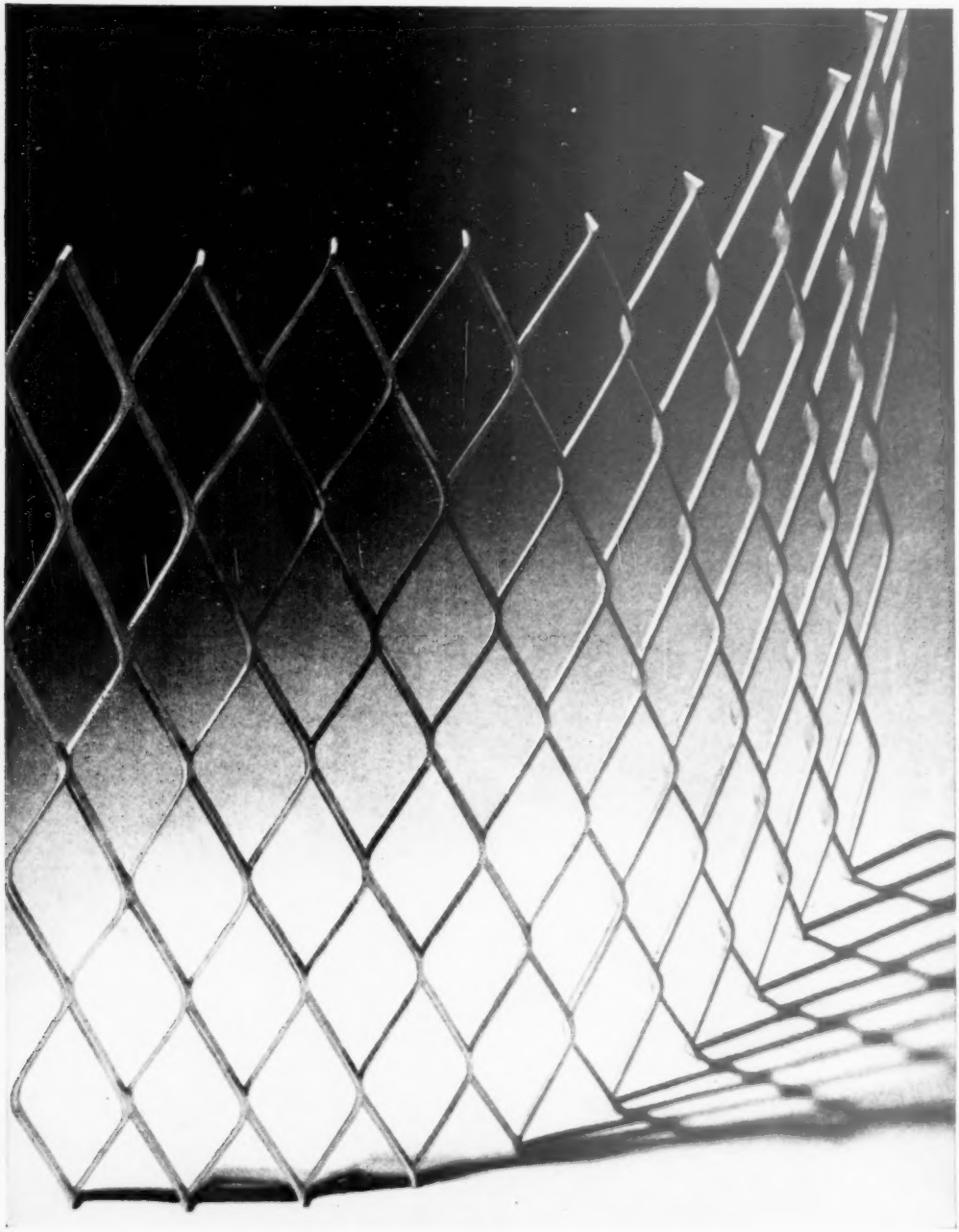
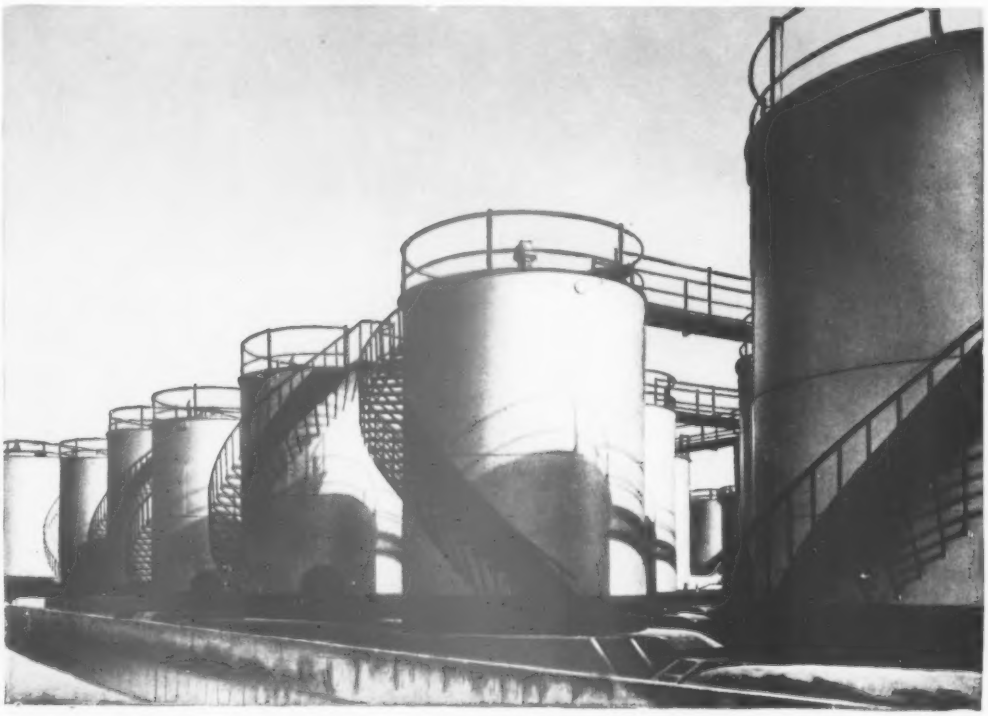
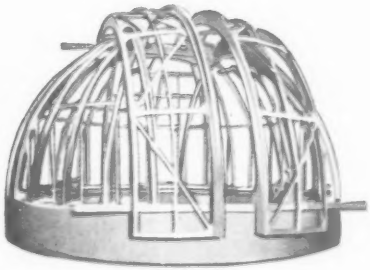




The versatility of steelwork



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The marginal illustration, of the steelwork of a hemispherical observatory dome, shows the adaptability of steelwork even when the structure is extremely complex in shape.

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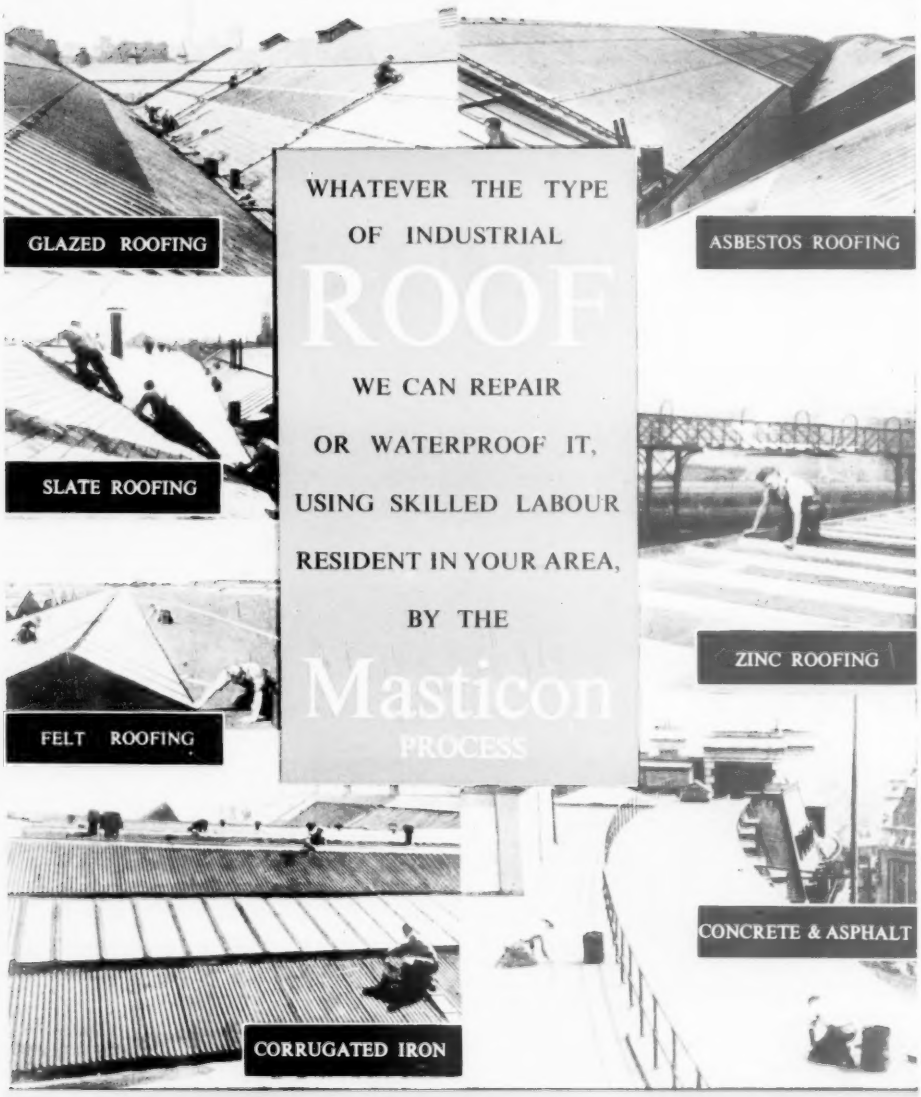

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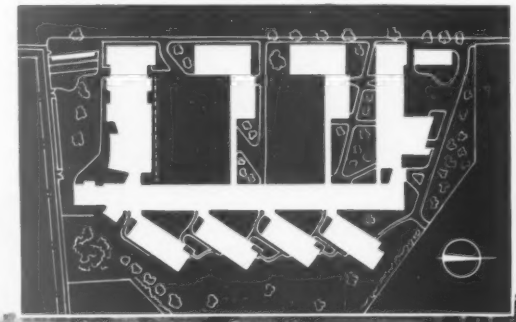

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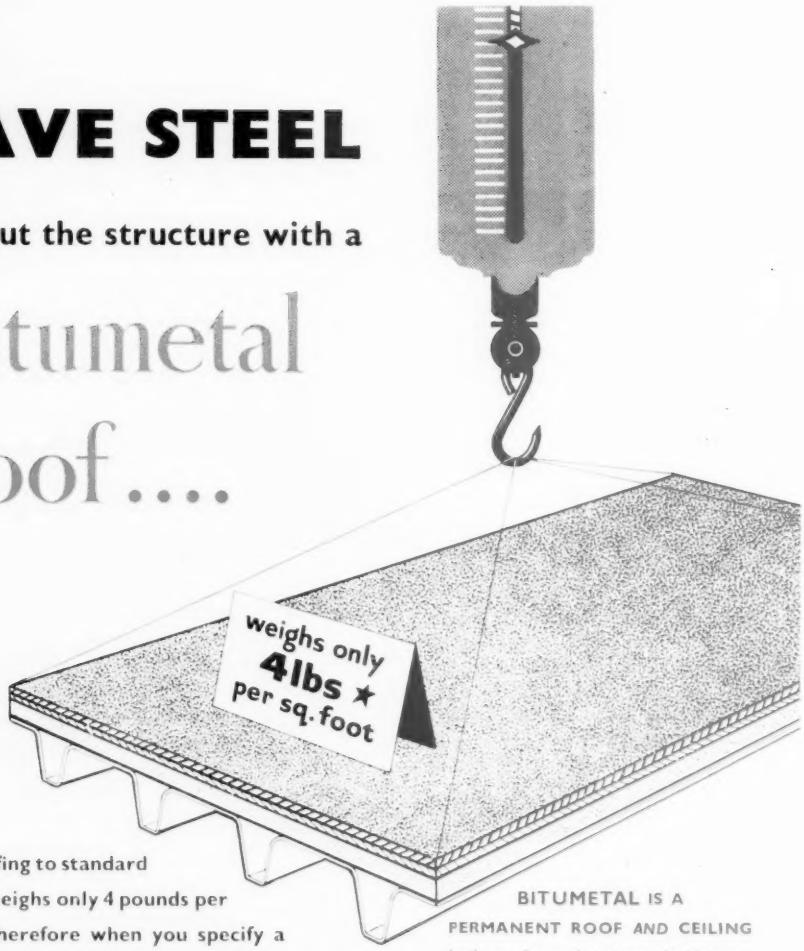

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THE ARCHITECT & BUILDING NEWS

March 13, 1952

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PLANNING—PAST AND FUTURE

THERE have been recently two notable public utterances on the subject of town planning and housing. They were made in very different places, but although not apparent at first glance, they may be linked together as complementary. The one, by Sir Patrick Abercrombie at the R.I.B.A., reviewed the past history of town planning, and in particular the twenty years between the two wars—1918 to 1938—when town planning was still in a formulative process, backed by inadequate legislation and largely in the hands of private practitioners.

The other was by Mr. Stanley Ramsey, in the form of the Deputy-Chairman's speech to the annual meeting of the Abbey National Building Society; in this instance the speaker was concerned mainly with a review of the present and with prospects for the future.

Sir Patrick was certainly convincing, if we need to be reminded again, on the contribution of architects to the development of town planning. His main criticism of present methods was the lack of regional and joint planning, as opposed to the potentialities, before the last war, of those joint planning committees which do not exist any more. Counties, he observed, are "antiquated as units for planning purposes . . . they were in the present form at the time of the Domesday Survey . . . I do not think they are quite so good at present."

He recalled, too, that 4,000,000 houses were built in his twenty years; what was more startling was that only a quarter of these were built by local authorities, while more than half were built with the financial aid of the building societies. He also estimated that over two million of the total "represented the wishes of the great semi-detached heart of the smaller bourgeoisie"—which is still more enlightening. Sir Patrick summarized the chief features of this inter-war outburst of building as a scramble for cheap sites, whether suitable or not, whether near or far from workplaces, whether ribbon development or otherwise and "the destruction of far more farmland than the actual house-plots required," with interstices of useless land in all directions. This was a negation of planning and bore no relation to the more limited triumphs of such community and garden city planning as did occur within the same period.

This veteran town-planner stressed again what he has stressed so often before, the importance of the neighbourhood and the community and their relationships to the whole area of planning; ideas which are now being worked out in greater or less degree in the development of the new towns. The failure to carry planning to any logical conclusion before the war was due to the bogy of compensation; the post-war 1947 Act, in its financial provisions, provides the means whereby to lay this haunting. Yet it is these very clauses and methods that seem to be subjected to the greatest criticism and have even led to demands for the revision of the Act. Though in detail this may be needed, there is no doubt that the real power behind the Planning Act lies in these very clauses.

Even Mr. Ramsey thinks that these are in need of drastic revision, though he makes or sees little criticism of the amenities clauses. It is at this point that Mr. Ramsey touched on planning, for he considered that good houses should have good design—or their ready sale is not assured—but good design, he said, should include "good grouping, meaning good site-planning." He thinks that the building societies should "stand fairly and squarely behind good housing, with all that term denotes . . . no amount of cheese-paring or tinkering with standards will have any appreciable results on either costs or performance"; the latter are dependent on the proper use of men and materials, "including the

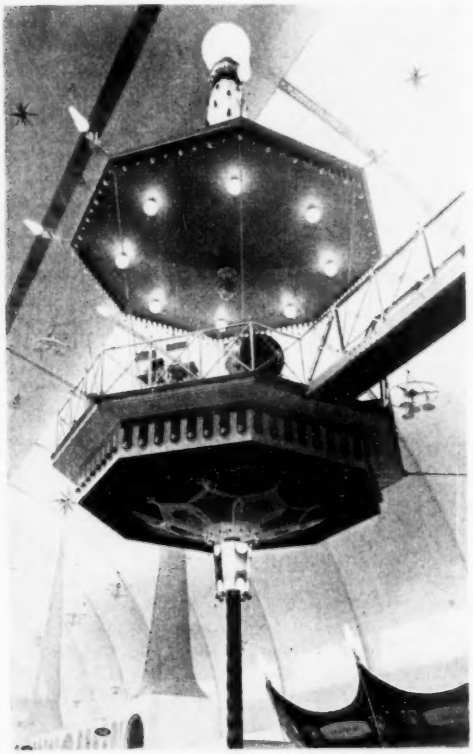
private house-builders as well as the local authorities."

It is at this point that the future becomes hazy; for private enterprise, under the present housing drive, will start again to develop the "estate." Land will be given over to block development which, although subject to the amenity controls of the 1947 Act and its Development Plans, will not necessarily be of real quality or up to real planning standards, and so bear proper relationships to surrounding factors, unless they are designed by competent, trained architects and planners. It is possible also to envisage much delay in progress through the difficulties of meeting possible differences of outlook unless independent professional advice is called for by the developers.

As far as the individual houses are concerned, Mr. Ramsey suggests that the National House Builders' Registration Council may influence developers towards good design, but in relation to the size of the industry this body is quite small and, as Mr. Ramsey said, while they "have recognized the need for good construction . . . are they as concerned about good design and good layout?"

Whatever the criticism of the 1947 Act, and however the housing demand be met, these are not adequate and comprehensive permissives for the reduction of standards or the elimination of planned amenities. Doubtless the R.I.B.A. and the other professional institutions are doing all they can to ensure that degeneration does not set in—or at least we hope so; what, in turn, has the Government done? At present they are leaning on the work of the old Government ("Houses—1952," is this) and so far they have made no declaration regarding the employment of architects and planners to assist in the design and building of houses under licence. We suggest that this might be a first and positive contribution to the speed of development and an assurance for the continuance of reasonable quality and standards.

EVENTS AND COMMENTS



High-light of the Ideal Home Exhibition, the Band Stand designed by James Gardner. Colours are dark green and indian red.

IDEAL HOME EXHIBITION

There is no doubt, in my mind, that the layout and decoration of the Main Hall at Olympia is, this year, better than ever before. It is very good indeed. James Gardner, the consulting designer, has transformed the atmosphere of the place by using a pale green lining for the roof and a pale green carpet down the middle of the floor. The "suspended bandstand," at which I jeered some time ago, is excellent and in the best Festival Gardens tradition. It seems to me to be perfect treatment for a brassy military band to poise it, in a container studded with jewels and fantastic fruit-shapes, on the top of a column six inches in diameter. Many a splendid bandsman in medals and tight trousers will feel his heart beat faster as he crosses the delicate bridge from gallery to bandstand. At the other end of the hall there hangs a three-dimensional composition entirely composed of coloured umbrellas. It vies with the bandstand for being the best thing that has ever appeared at this Exhibition.

Quite apart from the Main Hall there is a noticeable improvement in standards elsewhere in the exhibition. Stands are better designed and arranged. Beverly Pick's stand for the English Electric Company is particularly light and cheerful. Dunn's of Bromley have some interesting new furniture at interesting prices and I liked very much indeed their range of floor, wall and table light fittings. Here at last is a standard lamp that one could bear to live with.

The village is more successful than I had expected it would be. I liked the people's house although I found it hard to appreciate the inside when crowded with people and punched with many an extra hole for better circulation.

The beerless pub was well done, but it is a pity that a contemporary design was not tried out. I can, however, see that the Brewers' Society would have been up against it to find anything pleasanter than the scheme they chose. I understand that a licence for the pub would have been out of the question—what a country.

In the Halls of Sleep there is a fine brass bedstead but you may be forgiven for averting your gaze when you come out of them.

The gardens (of music) seemed to me to have fewer flowers this year and to be duller than usual. Individually there were some lovely things and one cannot but marvel at the skill which produces so much flowering in early March.

BOOM IN LEADED LIGHTS

According to the *Manchester Guardian* there is a boom in leaded lights in Oldham. "Leaded windows make beautiful homes" is the slogan. Not just plain leaded lights, but heavily patterned ones, incorporating diamonds, curving tulips, reclining half moons, gleaming galleons on crinkly lead seas, and railway engines. In fact anything to break up the large areas of glass beloved of modern architects. Like the vogue for plaster Dutch boys and alsatian dogs the craze will start at one end of the street and quickly spread along it. One firm will do the job complete or you can do it yourself with material supplied by the makers. The fact that the cost of an installation for all front windows and the fanlight over the front door is only £2 15s suggests that the lead, in very thin strips, is merely stuck on to existing glass. The whole thing can be carried a stage further with coloured stains. According to one firm nearly five thousand houses in Oldham have already been decorated in this way. Apparently an architect who had just completed a new building with large areas of unobstructed glass was recently approached by two men carrying heavy suitcases. They had something new in lead strips to show him.

Here, surely, is an instance where the control of materials might be imposed with the goodwill of—well very nearly everyone.

The "People's" Houses at The Ideal Home Exhibition. The interior is the L.R. in the 3-bedroom house.

A new cooker on view in the Gas Section of The Ideal Home Exhibition. Among improvements a larger grill is provided, placed as shown in the picture instead of in its usual position beneath the hot-plate.

CRISIS

At regular intervals since the war architects have predicted a bad time for themselves. For some reason it has hitherto never materialized. During this last week I have talked with a number of friends in private practice. All have well-established firms, but they are not among the largest. All have confessed to being very worried. Some have no work at all, others are for the moment busy but cannot see more than a few weeks ahead. Many are reducing staff drastically. The ban on the issue of starting dates was supposed to end on March 1. Maybe now I will see a smile on every face as the Licences come flooding in. I wonder.

YOUR CHEQUE, SIR

On Monday the winners of the Golden Lane Competition were handed their cheques by the Lord Mayor of London, Sir Leslie Boyce, in the impressive setting of the Guildhall still visible over vistas of screens covered with the 177 sets of competition drawings. There was a good attendance, made up principally of the unsuccessful competitors, and, since we were in the City where everyone can make a speech at the drop of a hat, we had enough speeches to make it quite an important occasion.

Sir Lancelot Keay represented the P.R.I.B.A.

I determined that I would inspect every single one of the site layouts. I was much struck by the variety and ingenuity that competitors had shown, but still have doubts about the way the open space should be treated.

Chopped up—even when labelled "piazza" or "tennis courts," both desirable in themselves—the space still has to overcome the feeling of being overlooked or surrounded by the residential blocks. Here is the snag in planning single sites as complete entities, instead of in relation to large communities which could then have real playing fields and parks in place of "planners open spaces" which tend to be neither private lawns nor public parks, but shabby partly grassed areas across which you take short cuts. I may be wrong but that is the feeling I had looking at many of these site plans. The other feeling was how glad I was that it was Mr. McMorran and not I that had to judge them.

The perspective of the winning design of Mr. Geoffrey Powell, now added to his other drawings, helped to give a better sense of the scheme. It is surprising how quickly a winning design loses its strangeness and becomes familiar.

Generally I thought the whole entry was a credit to the profession without producing among the winners a scheme that would excite much interest abroad. I have heard several times lately that the Swedes look to us for modern architectural ideas, and I should very much like to hear their verdict on Golden Lane.

Well chaps, press on and get the thing built so that we can see if this is the way to house city dwellers, and do go along to the Guildhall, if you haven't already been, the drawings are on view until March 15 between the hours of 10 a.m. and 5 p.m.

ABNER

NEWS OF THE WEEK

Building Licences and Professional Fees

The Ministry of Works draws the attention of architects, surveyors and other professional advisers to the Judgment of the Court of Appeal in Young *v.* Buckles on January 15, 1952. This Judgment made it clear that professional fees were not part of the licensable cost of building work, and they should, therefore, no longer be included in applications for building licences.

Making the Best Use of Houses

The Minister of Housing and Local Government, Mr. Harold Macmillan, has sent a circular to housing authorities pointing to the need for making the fullest use of houses already built, as well as building the maximum number of new houses. He has suggested two ways in which this can be done. These are:—

(1) By encouraging exchanges of tenancies which will bring houses into fuller use;

(2) by considering sympathetically applications by tenants of council houses to take in lodgers.

The greater variety in the types of house now being built will, the Minister points out, facilitate lettings which meet the needs of families of various sizes, and so avoid waste of accommodation. But in many cases the needs of both large and small families could be met by arranging exchanges of houses not only between the local authority's own tenants, but also under arrangements made with private landlords.

The circular says: "It will often happen that tenants with some spare accommodation wish to stay where they are, but are ready to take in a lodger, and that people in need of lodgings cannot find them. Arrangements designed to bring the two parties together would be of advantage to both, and would be of special value to industry as well as to housing in districts into which labour is being imported for work of national importance."

N.C.B. Set Up Housing Accommodation

The Government have sanctioned a special housing programme for the coal-mining industry.

Additional houses are to be built in selected mining areas, such as certain parts of Yorkshire, Lancashire, the Midlands and South Wales. Where it would place an undue burden upon the local housing authority to provide the extra houses, the National Coal Board's newly established Housing Association will carry out the work.

The houses will be let both to existing miners and to new recruits for underground employment, including those already in the locality who are inadequately housed. They will be of permanent construction to the same standards as council houses, built for the most part by large contractors with labour and materials brought into the areas, and will be additional to all the present local housing programmes, including the special allocations of houses for miners which were made to some local authorities last year.

All possible speed will be used to get the new houses built. After entering into agreements with local authorities, the Association will arrange for the provision of sites and services and let contracts to building contractors. The Board will make their own land available for sites, wherever possible. The capital required will be found by the Board, but the houses will qualify for the usual 60-year Exchequer grant of £16 10s a year. In Scotland, the Scottish Special Housing Association will continue to operate on behalf of the Board.

It is not yet possible to state the total number of houses which the Board hope to have built, but they are at once starting consultations with the local authorities, and will advertise particulars of the localities and numbers of houses to be built as these are determined.

* * *

Copies of A. & B. N. Index, Volume CC July to December, 1951, are now available. Will those wishing to receive copies please apply.

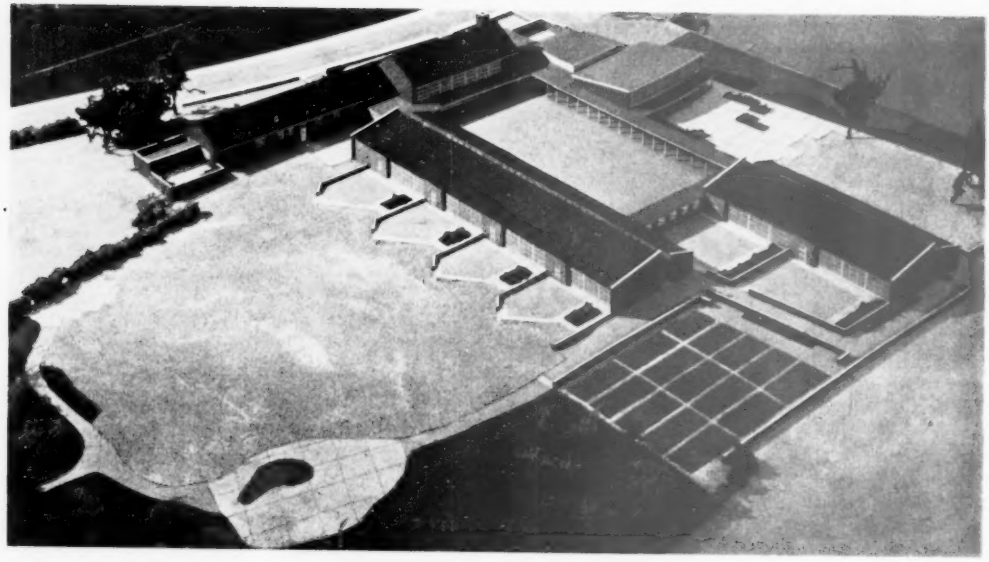
COMING EVENTS

Royal Institute of British Architects

March 18, at 6 p.m. "Some Aspects of the Design of the Royal Festival Hall," by Dr. J. L. Martin, M.A., Ph.D., F.R.I.B.A.

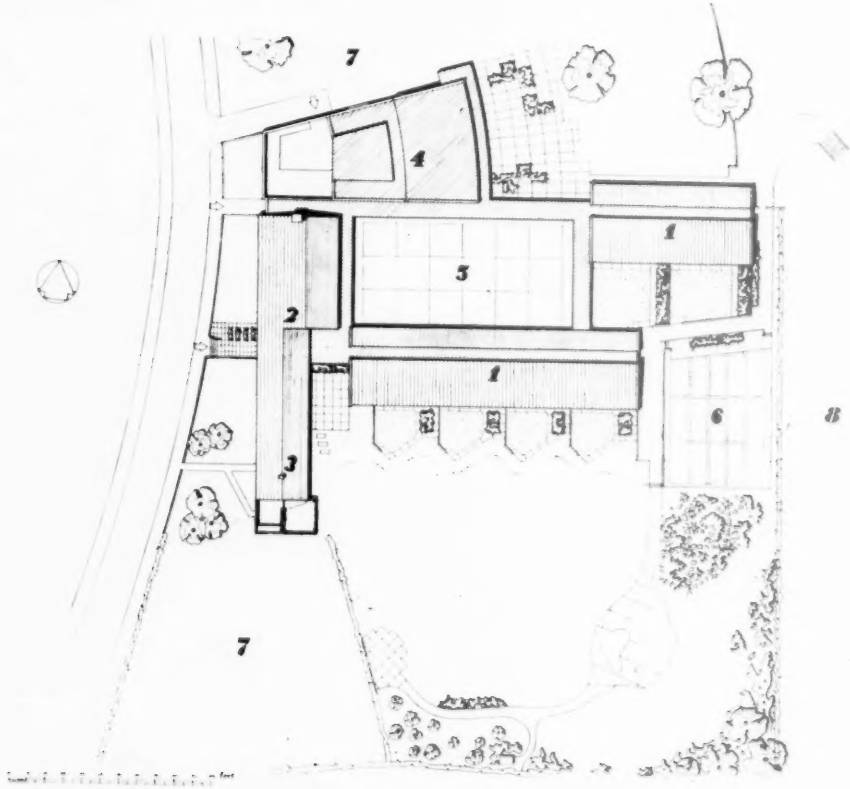
March 20, at 7.15. The Dinner, in the Great Room, Grosvenor House.

The Exhibition of the Development Plan for Northampton was opened by Professor Gordon Stephenson, B.Arch., F.R.I.B.A., M.T.P.I., at the Guildhall, Northampton on March 1st. The model of the Town Centre, showing the proposed Ring Road, takes central place in the Exhibition which is held in the Court Room at the Guildhall. The Development Plan was prepared by J. L. Womersley, A.R.I.B.A., A.M.T.P.I., Borough Architect and Town Planning Officer.



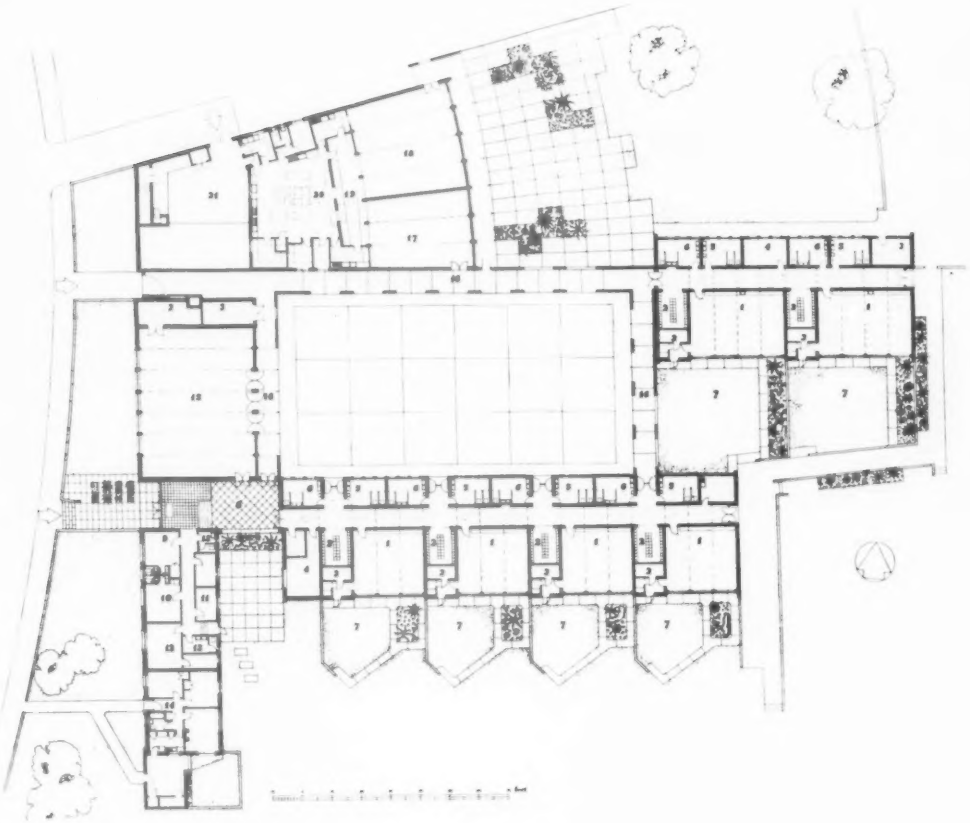
Cofton School: View of model from the S.E.

A. C. ackniell



KEY TO BLOCK PLAN

1. Classroom Block. 2. Assembly Hall and Staff Block. 3. Caretaker's House. 4. Dining Hall and Kitchen Block. 5. Court. 6. Children's Gardens. 7. Nursery School and Junior School Sites. 8. Playing Fields.



KEY TO FLOOR PLAN

1. Classroom. 2. Cloakroom. 3. Store. 4. Drying Room. 5. Girls' Lavatory. 6. Boys' Lavatory. 7. Classroom Terrace. 8. Entrance Hall. 9. Headmistress's Room. 10. Medical Inspection. 11. Waiting Room. 12. Staff Common Room. 13. Lavatory. 14. Caretaker's House. 15. Assembly Hall. 16. Covered Ways. 17. Infants' Dining Hall. 18. Junior Dining Hall. 19. Servery. 20. Kitchen. 21. Service Yard.

COFTON COMMON PRIMARY SCHOOL, WORCS.

designed by FREDERICK GIBBERD, F.R.I.B.A., M.T.P.I.

assistant architect: J. W. GRIMES, A.R.I.B.A.

THIS Primary School is now nearing completion for Worcestershire Education Department. The School provides accommodation for 240 Infants as well as a dining room for the use of the existing temporary Junior School on the north corner of the site. Planning provision is made for a new Nursery School on the south corner.

The site has a relatively level area adjoining the road, and then falls away rapidly towards the east, there being extensive views over open country towards the south east.

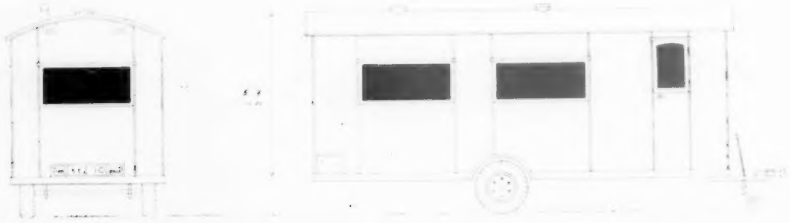
The School has been sited on the level plateau, and is designed so that it can be linked up to the Junior School when it is rebuilt.

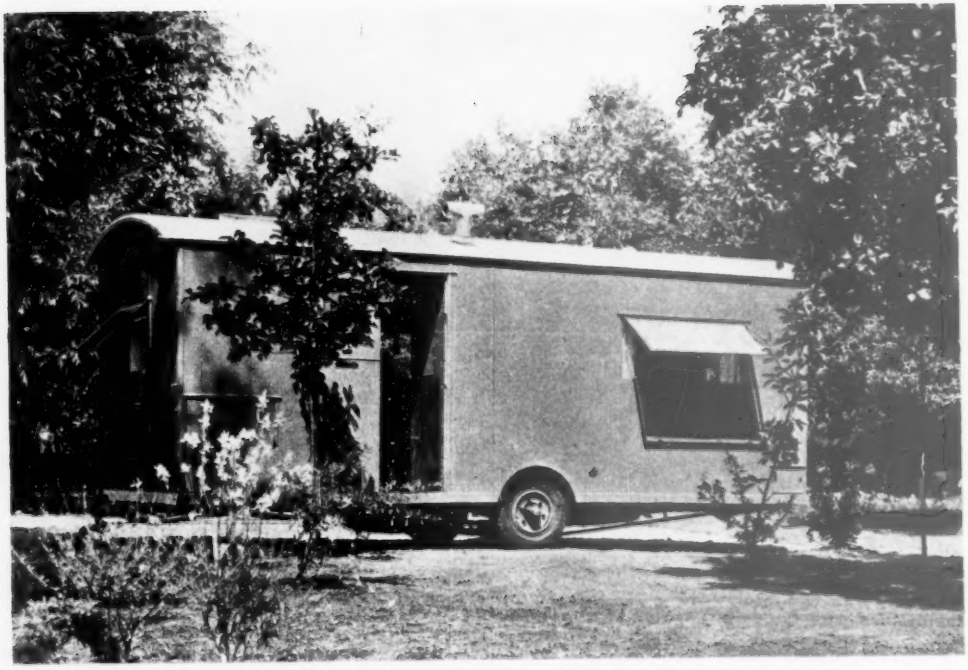
The various blocks are grouped to form a central "Courtyard" to make a compact plan free from draughts, and with a sense of intimacy. The buildings generally have been designed to be in scale with infant children. Each classroom is designed so that it may form a separate unit with its own cloaks, lavatories, stores, and open-air teaching space.

The Assembly Hall, Staff Wing and Caretaker's flat form one block which has a normal pitched roof covered with dark brown pantiles. In contrast to this block, the two classroom blocks have low pitched copper roofs, all blocks being linked together with the low flat roofed " Covered Ways."

Generally the construction of the building is of brickwork with wood wool roof slabs. The two classroom blocks have load-bearing brick cross-walls supporting steel purlins, wood wool slabs and copper roofing. The Staff Wing has light steel roof trusses supported on brickwork whereas the trusses of the Assembly Hall are carried on steel stanchions. Both these roofs have wood wool slabs and pantiles. In contrast the Dining Room Block has a reinforced concrete frame and roof. This Block is finished with asphalte.

The General Building Contractor is Messrs. J. Harper and Sons (Blackheath) Limited of Birmingham.



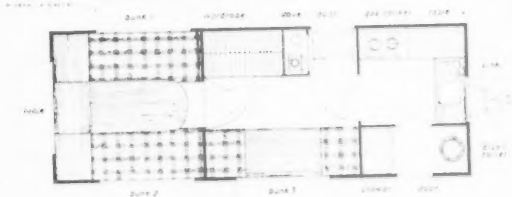


A Caravan Trailer

designed by

TAYLER & GREEN

F.F.R.I.B.A.



GENERAL

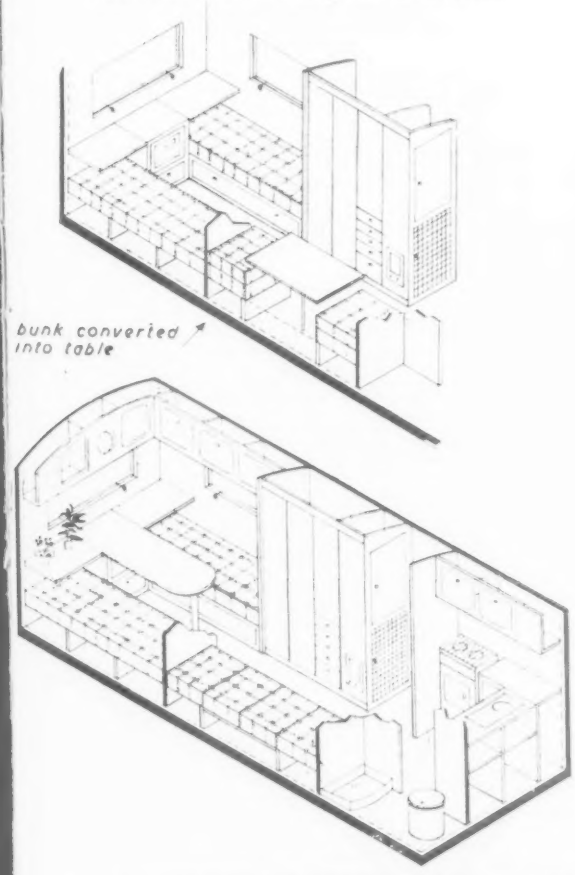
This trailer was designed as a home for two people to live in for a limited period of several years to suit the owner's work. When no longer needed as a mobile house, the trailer was to be used for week-ends in the country and holidays.

Overall size was limited by regulations and weight for towing by a 20-horse-power car. The size is by no means the permitted maximum, but is slightly larger than the usual holiday type of caravan where shorter periods of use and greater mobility prevail.

Streamlined roof and sides were ruled out for appearance, expense and loss of internal space. A lantern roof was not adopted as the quality of the lighting would spoil the character and sense of comfort of the interior, an important point for living rather than camping conditions.

PLANNING

For privacy it was decided to make four compartments inside, in spite of the more immediate obvious attraction of one large room, though the doors are



all hinged to make one continuous space possible.

There are three single bunks for sleeping and these are used as seats in the daytime, beds being made up ready under loose covers and pillows stored in lockers.

The end compartment with its windows on three sides like an observation car serves as sitting room and has fitted radio, bookshelves cupboards and drawers. The central table is removable and stored flat under one bunk, being only used for meals to seat four or five. This compartment is also the owner's bedroom with two bunks.

The middle compartment is mainly used as a dining room for two people and the table here is also put away when the seats are converted into a third bunk for an occasional guest. The wardrobe opposite has one door hinged so as to cut off the end compartment when required and similarly the kitchen door acts to cut off a draught lobby for the entrance door opening into this compartment. Next to the entrance lobby is a small anthracite stove behind a metal mesh door with a flue to the roof passing through a linen cupboard over it.

The third compartment is the kitchen placed at the forward end next to the tow bar because its heavier equipment would make the trailer tail-heavy if placed at the rear. A separate kitchen is desirable in a trailer as condensation and heat are a considerable problem in so small a space, and here a skylight as well as a window is provided. Cooking is by butane gas from cylinders stored in a cupboard accessible from inside and out. There are ventilated cupboards for food storage above and below the sink.

The fourth compartment houses the shower bath and chemical toilet and also the "back" door. A door on each side of a trailer is an important requirement giving alternative aspects for bad weather.

Built-in jacks under the four corners of the trailer are lowered for support in position on the site and a front bogey wheel is used for moving by hand when the trailer is not being towed.

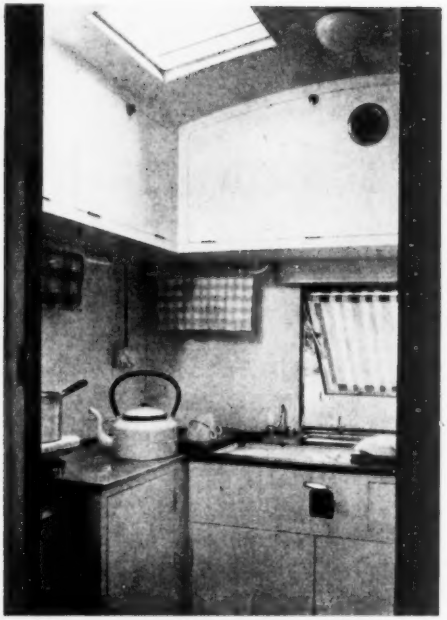
A locker six feet long and accessible from the outside, houses a tent and other camping equipment.

At the rear end is an illuminated panel showing the car number and also turning and stopping signs.

CONSTRUCTION. *General* : Hardwood framing for walls, floor and roof bolted to a metal chassis. *Walls* : ¼in painted hardboard facing on both sides of framing. *Roof* : As walls, but covered with painted waterproof canvas on outside. *Floor* : Linoleum glued on ply floor carried under all fittings and bunks. *Windows* : Chromium-plated metal top-hung and fitted with sunblinds inside glass. *Doors* : External doors in two separately hinged pieces, top portion glazed, bottom portion flush plywood. Internal doors—flush plywood painted or polished. *Insulation* : One layer of aluminium foil over air space between framing in walls, floor and roof. Additional non-structural insulation is provided by furnishing items, close-fitted carpet, cupboards on all walls, wood fabric dados round bunks, sunblinds and thickly lined curtains to window.

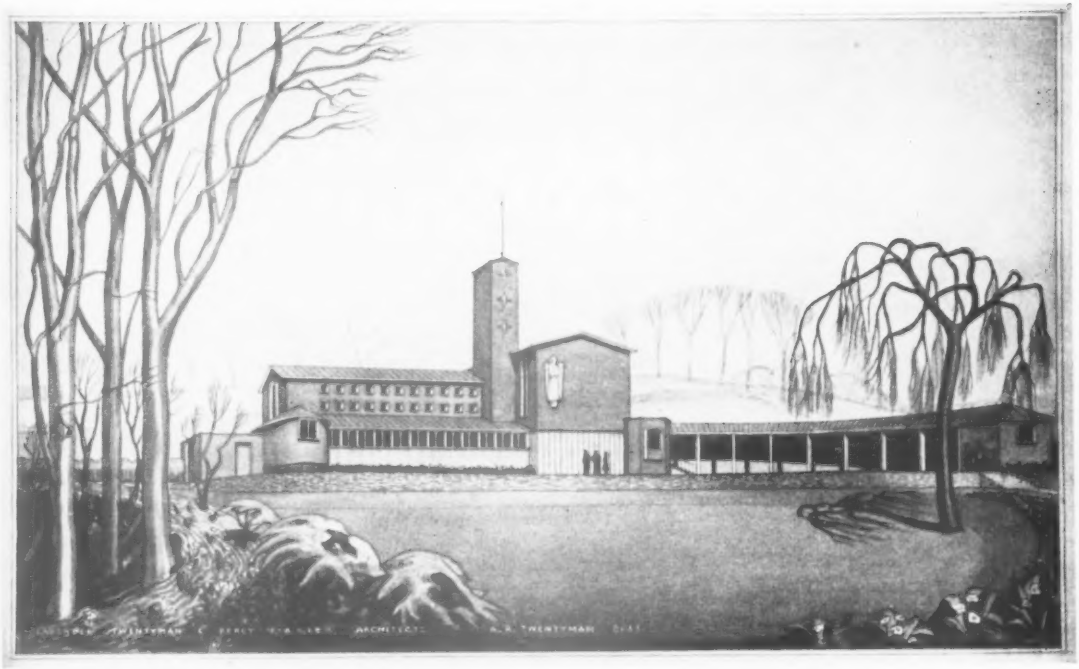
SERVICES. *Water* : Tank slung below centre of floor with cap on side of trailer for filling by hose. Water raised by small hand-pump to kitchen sink and to shower bath via a gas water-heater. *Heating* : Water for kitchen and shower heated by small displacement-type gravity-feed gas heater in toilet compartment. Room heating by anthracite stove or by butane gas fire, both in centre compartment near entrance door. *Lighting* : By alternative duplicate system : (1) Electrical from 12-volt car battery. (2) Butane-gas from cylinders used for cooking and heating.

FURNISHING AND FINISHES. *Outside* : Walls and doors painted flat pale grey, roof painted silver, window frames—bright chromium with sunblinds striped green and white. *Inside* : Living quarters : Walls and ceilings painted flat white. Doors and linings, cupboards, drawers, tables—mahogany wax polished. Fabrics : pale grey carpet, red and white curtains, brown tweed dados, yellow, green and white bunk covers on rubber mattresses. Kitchen and toilet : White enamel paint on all walls and cupboards grey linoleum on



floor, zinc and teak table tops. Door and window furniture bright chromium.

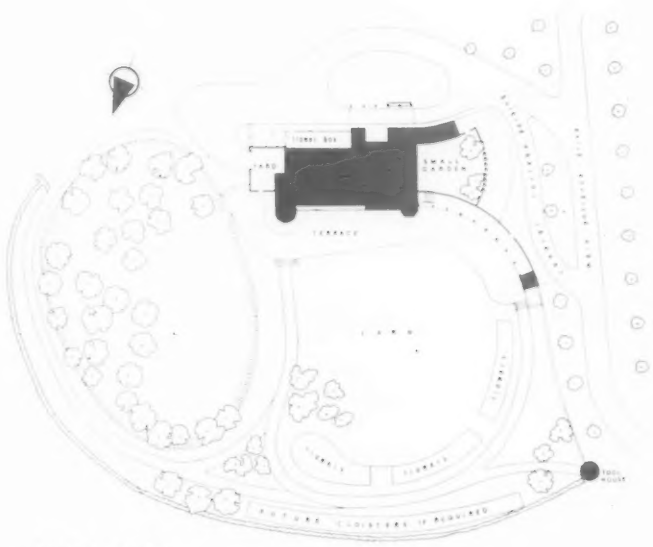
The trailer was made by Messrs. Bertram Hutchings of Winchester, whose expert specialist knowledge of the subject was invaluable to the architects in both planning and technical aspects of construction.



Perspective view

Proposed Crematorium for Wolverhampton

architects: LAVENDER, TWENTYMAN & PERCY



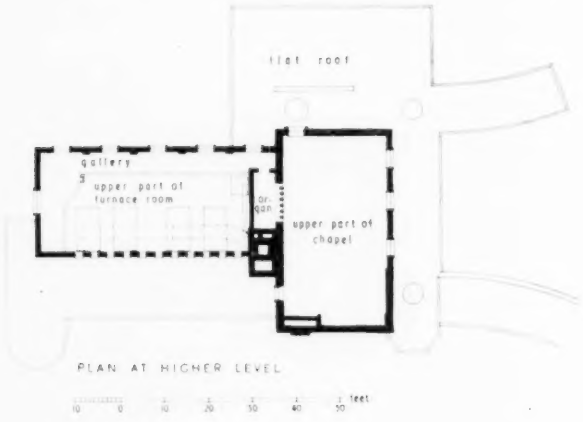
BLOCK PLAN

THE site is on the land of the new Wolverhampton Cemetery. The ground falls to the North-West, giving a very fine view over open country and there is a small coppice of beech trees on the site.

General Planning

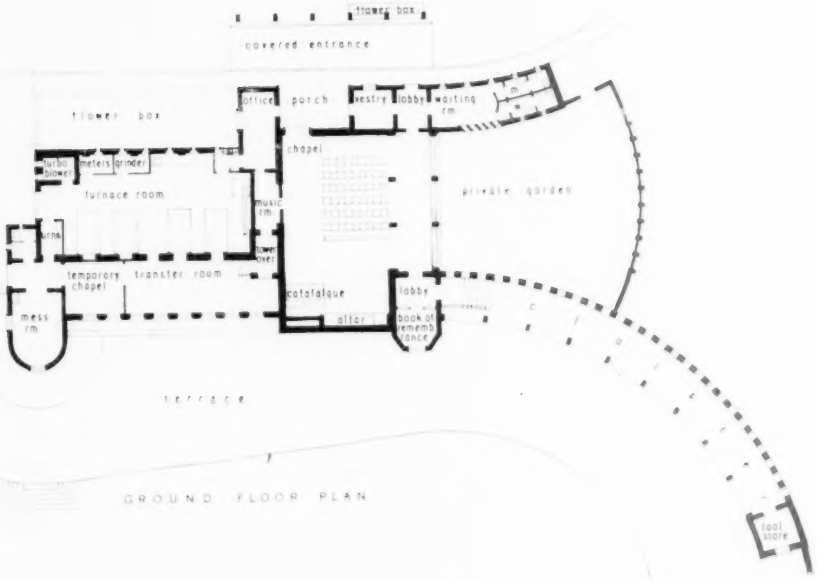
Circulation is of great importance in a Crematorium as services are short and may take place every 20 minutes. There are three main circulations.

First the funeral cortège arrives under the covered entrance, the empty cars then go round the turning circle and are drawn up along the parking road at the back of the Cloisters.

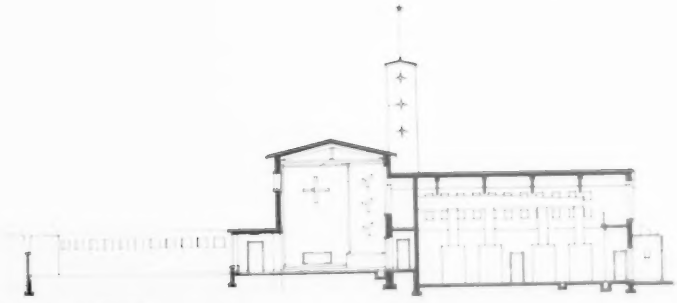


PLAN AT HIGHER LEVEL

architects:
LAVENDER,
TWENTYMAN & PERCY



GROUND FLOOR PLAN



LONG SECTION

Secondly, the coffin is taken from the hearse to the catafalque and placed in a trolley in a lift. At the appropriate moment the lift descends 3ft 6in to the lower floor level and the trolley is then wheeled out into the Transfer Room and connected to one of the furnace openings. The coffin is drawn mechanically into the furnace.

Thirdly, after the service, mourners leave the Chapel, passing the Book of Remembrance Room and proceed to the Cloisters (where the wreaths are laid out). After walking round the garden if desired, they leave via a door in the Cloisters which brings them directly to the waiting cars.

The Chapel

This is designed to be of comfort to the mourners. The focus is the Altar, directly opposite the rows of seats, while the catafalque, though in full view, is in a subsidiary position to one side. On the other side the large aisle windows look directly on to a small walled garden which is entirely private to the Chapel.

Experience elsewhere has shown that the sight of the coffin disappearing has a harrowing effect on some people. Arrangements will therefore be made to dim lights at the head of the catafalque at the moment of committal as a symbolic gesture, the coffin remaining at rest until after the mourners have left the Chapel.

The Chapel of Rest, where bodies can lie to await cremation, will at first be formed by partitioning off part of the Transfer Room.

Two gas-fired furnaces will be installed with space for two further ones when required. When the two further furnaces are installed, the semi-circular-ended room will become the permanent Chapel of Rest and a new Mess Room will be added.

The Chimney

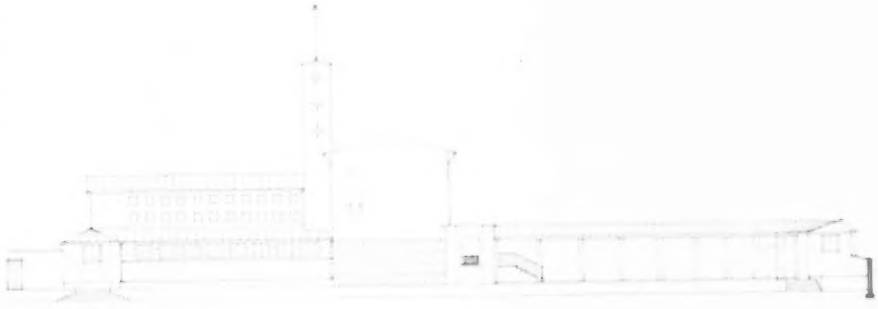
It is considered that a minimum height of 45 feet is required to prevent gases sinking to ground level in certain weather conditions. The chimney therefore becomes the dominating feature of the building, and for psychological reasons it has been thought desirable to design it as a tower rather than to emphasize its function.

Construction

Walls will be of load-carrying brickwork generally faced with yellow-brown facing bricks. Certain walls will be faced with 3in stone slabs. Flats roofs will be of in-situ concrete covered with insulating slabs and asphalte. Pitched roofs will be of lightweight precast concrete slabs supported on precast concrete trusses covered with copper sheeting. The Cloister roof will have exposed oak rafters supporting insulating board covered with copper sheeting.

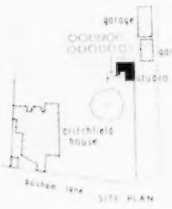
It is proposed to face columns of the entrance portico with travertine, while Cloister columns and window surrounds generally will be of cast stone. The small ventilating windows of the furnace room will have slate surrounds. Floor finishes will be granwood blocks, asphalte tiles, rubber and quarry tiles. The walls of the Chapel will be finished with textured vermiculite spray. The joinery generally will be of Sapele mahogany.

The terrace and Cloisters are curved to follow the natural contours of the ground. The existing beech coppice will be incorporated in the garden.



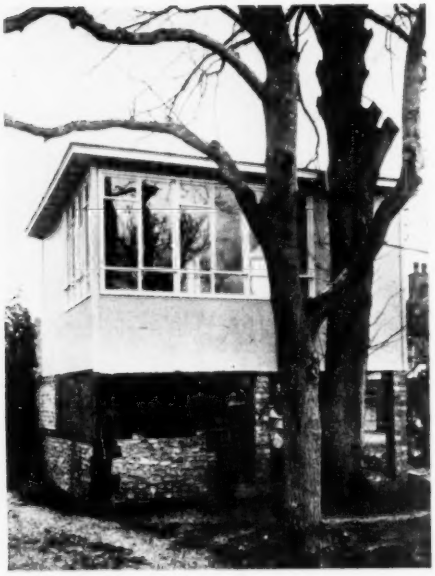
NORTH ELEVATION

PROPOSED CREMATORIUM FOR WOLVERHAMPTON



"LIMEHOUSE"
OLD BOSHAM SUSSEX

by
PETER CLEVELAND, A.R.I.B.A.



I BUILT this studio in the autumn of 1950 on a small piece of ground which I rented for seven years. I have a boat at Bosham and go down fairly frequently for week-ends or even longer. Thus the studio is intended as a little "bolthole" in the country where I can go at any time for short periods and either work in peace or relax and go sailing. I wanted the place to be reasonably complete, comfortable and attractive, but done very cheaply; partly because I could not afford more and partly because the place is not intended to be more than a temporary structure.

The result as it now stands is that the structure, including the plumbing and electrical work, has cost about £269; the interior fittings, decorating, furnishing and equipment have cost £156. A total of about £425. Some of the furnishings I had before, such as the floor lamp, the stools, bedclothes and crockery, and some of the work was done by myself and my friends, such as most of the interior painting, making and fitting the curtains and laying the underfelt and coconut matting.

The place is built on top of an old flint and brick garden wall and replaces a derelict Victorian summerhouse. It is reached by an outside stair and there is a small utility room and paved terrace underneath at ground level. The studio is divided into living and sleeping areas, which are separated by a storage unit containing bookshelves on the one side and clothing shelves and hanging space on the other. Two people can stay in it comfortably for short periods, and though it is small the large area of window, the simple furnishings and the use of light and dark colours give an air of comparative spaciousness.

The structure is supported on the existing brick wall and five new brick piers with light steel joists spanning from north to south between the piers. The floor is of $\frac{3}{4}$in. Weyroc on 5in x 2in timber joists running east and west at 16in centres; the floor covering is coconut matting with felt underneath. The walls are of 3in x 2in timber studding at 24in centres and are faced on the outside with asbestos cement sheeting on waterproof felt and on the inside with hardboard sheeting. The textured surface of the asbestos cement sheeting faces outward and all sheeting both inside and

out is carefully butt jointed and no cover strips are used except down the outside corners. The windows are standard metal casements with 5in x 2in timber frames and the door is a flush panel with a 5in x 2in timber frame. The roof is of green mineral felt on waterproof felt on ½in Weyroc on 3in x 2in rafters at 16in centres; the rafters are left exposed internally.

The small amount of timber used was obtained second-hand from a building that was being demolished; thus no licensed materials were used. All the other necessary permits were obtained with no more than the usual difficulty.

With this simple construction and insulation the place has so far shown itself to be perfectly dry and last winter it was always possible to maintain a temperature of at least 55 to 60 degrees using one good radiant type paraffin heater.

The storage units, bunk frames and bedhead units were designed and built as part of the studio although they are all removable. Water and electricity are

laid on and the work units are equipped with cold water tap, plastic sink, waste pipe to a soakaway and a small electric cooker. Hot water is provided by an electric kettle or the cooker. There is a chemical toilet in the utility room.

The colours outside are Lime Green with Off-White trim. Inside, the end walls are Pompeian Red, the side walls are Straw Yellow, the ceiling is Straw Yellow with Off-White rafters, the windows and frames and the door and frame are Off-White and the storage units, bunk frames and bedhead units are Oyster Grey.

The coconut matting is rust, the curtains are an oatmeal tweed except for a dark tartan twill across the

west windows, the divan cover is a gold hessian, the chair cushions are a chocolate tweed, the bedspreads are a gunmetal seersucker and the rag mat is gunmetal.

The name . . . the overhanging tree is a Lime and I, though now a Canadian, was once a Cockney !

Contractor : Leonard Tee Ltd., Chichester, Sussex.

The following fittings, furnishings and equipment were bought for the studio for the £156 mentioned above.
Dyed coconut matting.
Underfelt.
Large storage unit.
Small storage units—3.
Divan with inner spring mattress.
Inner spring mattresses—2.
Diamond bed springs—2.
Curtain rods and fittings.
Curtain materials and fittings.
Electric cooker.
Electric kettle.
Light fittings—4.
Radiant paraffin heater.
Paraffin storage drum—10 gal.
Chairs—2.
Stool for upper bunk.
Mirror.
Towel rails—7.
Wastepaper basket.
Brush and dustpan.
Doormat.
Miscellaneous hardware, etc.

LIMEHOUSE, OLD BOSHAM

GOLDEN LANE HOUSING SCHEME COMPETITION

Extracts from the Reports of the Winners of the First and Second Prizes

FIRST PRIZE: GEOFFRY POWELL

THE areas surrounding the site offer no interesting outlook or views. An attempt has therefore been made to create interest within the site and the layout is inward looking in character.

The blocks are arranged to form courts, none of which are entirely enclosed, providing interesting outlooks for individual flats and a great variety of views for anyone walking through the site.

Placed centrally on the site is Block One of Eleven Storeys which can be seen from all the courts. This building together with the Community Building and the pedestrian-only square which links them forms the central focus of the layout.

CONSTRUCTION

From the outset a considerable effort was made to limit the scheme as far as possible to low blocks, the aim being economy and saving in steel. This was extremely difficult without infringing the lighting requirements and a compromise has been arrived at.

Block One of Eleven Storeys has been designed for a reinforced concrete frame and spans have been kept to economical dimensions.

The Six Storey Maisonette Blocks (9 to 13) have also been designed for a reinforced concrete frame but are capable of being constructed if necessary of a composite system. The party walls are so spaced that they may be load-bearing, the Blocks could be built with the only framing supporting the galleries on the North faces. The lower floors would be of calculated brickwork.

The Access in Pairs Blocks (2 to 8) are of load-bearing brickwork with reinforced concrete floor slabs.

Thus with the exception of 88 flats in Block One the complete scheme could be built using only a very small quantity of steel.

FACING MATERIALS

The aim in selecting finishes has been to achieve permanence, good appearance and low upkeep costs. Brick has been selected for use throughout the scheme. On the lower Blocks this brick will be London Stock or a brick of similar texture.

On Block One (eleven Storeys) brick is used solely as a panel in filling and in this case a brick of more mechanical texture such as a Flint Lime will be used. The reinforced concrete frame which is exposed will be finished by exposing the selected aggregate.

LEVELS

Owing to the provision of basements to all Blocks a great deal of excavation is made necessary. It was decided to increase the area of excavation and exploit the different levels for visual purposes. Areas surrounded by blocks of dwellings are excavated to form sunken courts which give access to the basements. In these courts decorative shrubs and small trees are planted which can be looked down upon from the buildings and from the normal ground level.

The ramps to the courts have been made sufficiently wide to allow access for wheeled fire escapes.

ROAD LAYOUT AND SURFACE FINISHES

As far as possible service roads have been kept to the perimeter of the site to allow the central square to remain as a pedestrian-only area. An attempt has been made to get away from the general practice of bordering the road with paralleled strips of grass, paving, etc., which

emphasize its ribbon-like character. The strip effect has been minimized by covering the greater part of the site with permanent, easy upkeep materials such as paving, tar macadam, etc. As these will be on a rubber bed they will be able to support traffic such as light delivery vans and refuse removal vehicles. For reasons of economy paving is limited to the floors of sunken courts, the remaining portions of the site being covered with tar macadam surfaced with chippings or with soil for the planting of decorative shrubs. The children's playground is finished in asphalt grass.

PLANTING

Planting is used to break up the large paved and tarred areas which might otherwise become oppressive. Each sunken court has an area of shrubs or grass which can be viewed from the higher level of the adjacent access ways. These plantations add variety and reduce the glare from paved areas in summer.

A certain amount of long term planting is proposed. A number of plane trees are disposed on the site which, however, will not mature for many years. To the north of the site the school area is screened by rows of Ilex which are interspersed with faster growing birches.

J. M. SCOTT AND A. F. SCOTT & SONS

ALL blocks are one flat deep only, and the four 9- and 10-storey blocks (I, II, III, IV) sited to East and West have three 4-storey (VI, VII, VIII) and one 3-storey (V) block spaced out between them. This layout, with the appropriate placing of living rooms will flood them with the maximum of light and air.

Distribution of types is obtained by placing similar blocks at diagonally opposite corners of the site, and there is also a fair degree of mixture in the blocks themselves. (Even greater distribution can easily be obtained by placing special types at both ends of the high blocks.)

Generally, staircase access is employed for larger flats, while, for reasons of economy, gallery access is used for the smaller flats and for maisonettes, and loadbearing cross wall construction is used throughout.

Convenient access is provided to all dwellings, and for fire-fighting, etc., by a road from Golden Lane at the N.E. corner connecting with two service roads running N. and S. past the high blocks to Fann St.

The Community Centre (IX) is sited in the centre of the West side, between two high blocks, but set back to give ample discharge space in front. The playground, divided into two sections, with shelter, adjoins.

The boiler house is at the N.E. corner of the site for ease of access for fuel and avoidance of nuisance from the prevailing winds.

CONSTRUCTION, MATERIALS AND FINISH

Normal concrete foundations have been assumed throughout.

All blocks are to be built in reinforced "box frame" construction with load bearing cross walls and R.C. slabs having spans of from 18ft to 22ft. The ground floor slabs to be up to 12in thick calculated for "debris load."

These four isometric diagrams have been prepared to give readers a quick appreciation of the general layouts of the four successful schemes.

External walls 8½in thick (4½in brickwork, 2in cavity, 2in wood wool slabs) constructed in panels resting on the toe of a stiffening flange at edge of floor slab, the toe finishing flush with face of brickwork.

The load bearing walls to have permanent wood wool shuttering both sides as sound insulation.

Non-load bearing internal partitions to be hollow block.

Staircases to be of reinforced concrete cantilevered, where necessary, from the central newel for sound insulation. Expansion joints, where required, to be at staircases.

Window to be Standard "Z" range fixed direct to brickwork.

Standard flush doors throughout, in wood frames.

Blocks I, II, III and IV to have good quality golden brown facing bricks for non-load bearing walls. End walls, staircases, towers, etc., concrete. Concrete walls to private balconies to be painted French grey. Walls at back of access galleries, cream.

Blocks V, VI, VII and VIII to be similar but rendered on face of brickwork.

Private balcony railings to be wired glass panels in metal frames. Those to access galleries to be wrought iron with hardwood rails.

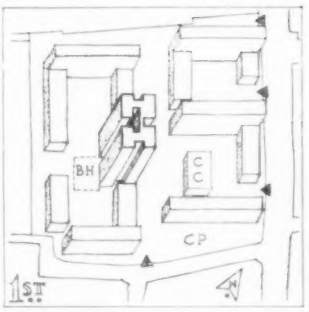
Treads and risers and landings granolithic non-slip finish.

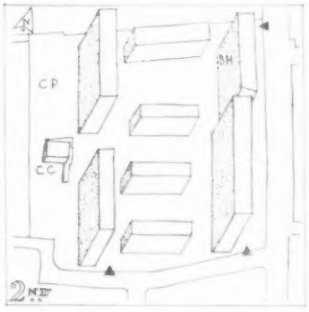
Roofs to be covered with bituminous felt laid on screeds to falls.

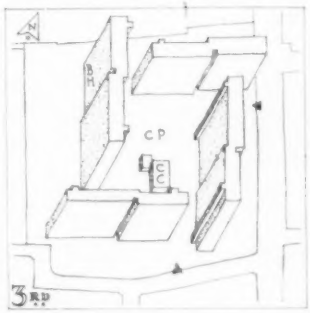
Walls internally plastered throughout except to basements which are fair faced.

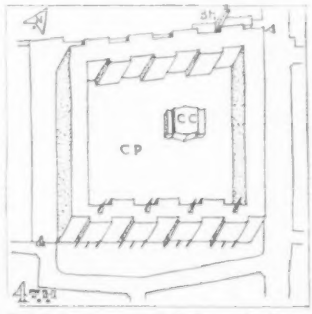
Floors to dwellings—Accotile or similar on sound insulation: to access galleries—concrete tiles (on insulation where over rooms); to basement—concrete.

The Community Centre to be steel framed with 11in cavity walls having facing bricks as before; roof constructed of cambered trusses, purlins, boarding and copper sheeted. Floor, hardwood blocks.









B. H. Boiler House C. C. Community Centre
C. P. Children's Playground

SOME THOUGHTS ON WEATHERING

Don't Let the Weather Get Your Buildings Down

By GEDDES HYSLOP, F.R.I.B.A.

IT is interesting and instructive to walk the streets and study the effects of our climate on buildings old and new. What has caused so much disfigurement and how can it be avoided? I don't intend to write on actual decay but to dwell on the disfiguring stains and markings which, of course, may in time lead to decay and damage. I shall also confine myself to comparatively recent buildings in London, where a dirty atmosphere magnifies the problem and provides an unrivalled collection of salutary examples. My illustrations are mostly of pre-war buildings, as it takes 10 to 15 years to get good photogenic effects, though some post-war buildings already look shabby—perhaps that is the work of the children.

Building materials in London are still largely brick and Portland stone, used separately and together. We shall see that each treatment presents a different problem. I shall not mention painted stucco, delightful as this can be; the cost of maintenance making its present-day application almost impossible. To my mind the substitution of white cement is, in a city, an unmentionable crime.

The use of artificial stone, perhaps only a misdemeanour, must be considered, as its use is all too common. The plea of economy seems quite irrelevant—why have those great areas of crazed black and smeared "stone" (see 1), when brick with a small amount of Portland stone would be cheaper, and why this fetish for a stone-faced ground storey (see 2 where real and artificial stone adjoin). The mention of crazing may bring a shout of protest from the manufacturers, who will say that good present-day artificial stone does not craze. Perhaps not, but I have yet to see a large area of this material which in London has weathered gracefully. I wish that more London property owners would follow the example of a noble Duke, who, at any rate before the war, forbade the stuff from the front elevations of buildings on his considerable estate. If you must use artificial stone, confine it to small areas. For strings, sills, cornices, etc., it is eminently suitable and when reinforced jolly convenient for lintels and the like.

For the ground storey try marble, glazed tiles, polished granite, or glass. At the ground level a polished or glazed material can be kept clean without great outlay. (3) shows a delightful treatment of maroon glazed tiles with grey Italian quartzite above. The latter material, new to London, may collect dirt on its rather rough surface, but this texture and the variety of tone should assimilate the dirt without disfigurement. A pub near Euston, of the late 'thirties, has a similar facing which to-day looks excellent.

Washable materials, unless they can very easily be reached, are better in theory than in practice for the simple reason that they are not washed nearly often enough. They show the dirt very quickly and when dirty look far more squalid than dirty brick or stone. The larger the unit and the smoother the texture the worse it is—oh those great grimy sheets of vitrolite. Polished marble or granite are, of course, suitable in large units and their figuring is a help. The polished black granite facing of Ideal House in Great Marlborough Street looks remarkably well, in spite of its dated trimmings. I am told that it is washed yearly. It is a pity that such satisfactory materials are too expensive to use often. Glazed tiles seem the best answer and a patterned tile, on the lines of the Portuguese azulejo, would be interesting to experiment with, though only, I feel, in small areas.

Glazed tiles have been used on recent blocks of flats. I have seen some where the blank end walls of the blocks are completely tiled. Every block has the same colour, a pale anæmic yellow, particularly susceptible to dirt. There is great monotony and drabness even when comparatively clean and one wonders how often the borough can afford to wash down these great expanses. It is essential to get away from that lavatory feeling, which can be avoided by the use of stronger and more positive colours, even teapot brown. In a large scheme it cannot be more costly to vary the colour on the different blocks and even the simplest patterning would give vitality and interest to these large areas.

Portland Stone Facing

The normal recommendations, good overhangs for sills and copings, drips and the like, do not seem to apply to buildings faced with Portland stone, where the secret of the best complexion is that of the roses of the Irish Colleen—wind and rain. The more the rain washes over the surface the better. That I am sure is the answer, but the amount of rain, wind and sun, that will reach any part of a building will depend on its aspect and exposure. There are, therefore, two conditions which, at their extremes, give the well-known effect of whiteness and blackness as, for instance, the top and the base of St. Paul's or the Banqueting House, where the pediments of the lower windows have white halos washed out of the surrounding blackness by the bouncing rain.

The safe recipe for all conditions is the flush battered surface without projections. On the exposed faces the building will be washed and clean, where sheltered it will be dark but unstained. The unbroken battered surfaces of Adelaide House (4) and (4A), a building of the 'twenties, have taken every advantage of their south-west exposure and weathered superbly. Even the top, sheltered by the great cornice, remains, on account of its cove, remarkably clean. The north side, though much blacker, has no unsightly markings.

It is valuable to study Lutyens' stonework. Batter and recession have assisted the weathering and over the ground storey there is often a considerable cornice which protects and prevents the streakiness often found in this sheltered position. (5) is of his building in Pall Mall, 1928. It has weathered excellently even on the north side. Here unwashed stone compares most favourably with the recently scrubbed face of its neighbour. Britannic House, 1920, has great elaboration which might be expected to weather patchily, but on the exposed west and south elevations the result is excellent. The less exposed east side is another case and (6) shows how treatment should be adjusted to aspect. (7) is a similar example. The slight

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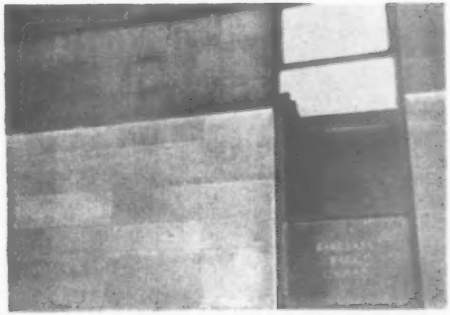

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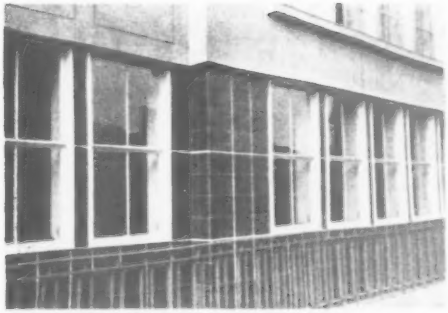

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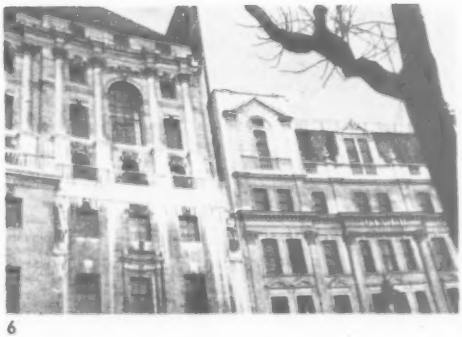

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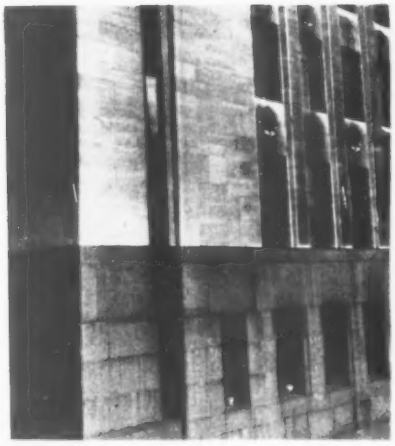

4A

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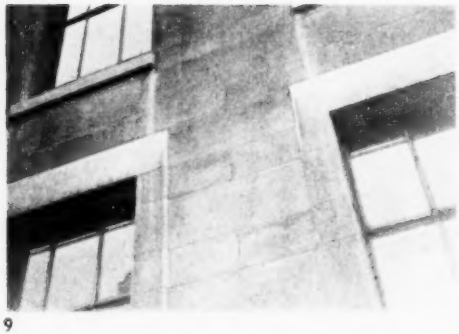

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8A

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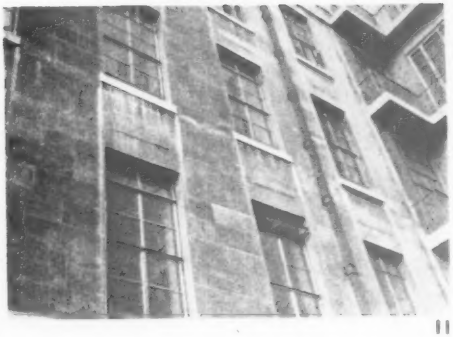


11

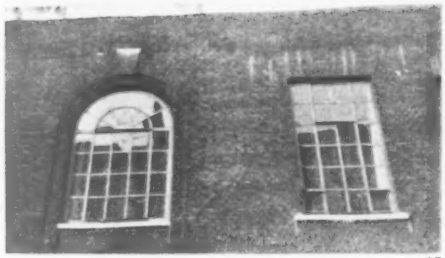
projections, without drips, where there is insufficient exposure to rain, cause these streaks—nice on a rendered perspective, but to my mind disfiguring to a building. Moral, on sheltered exposures, if you have projections, make them in earnest and give them drips.

All projections tend to collect dirt beneath them and on surfaces well washed by rain the dirt shows up (see (8) and (8A) where the effect of a flush and projecting sills are compared on a west exposure). On the east side of this 1932 building (9) the stone is generally much darker and the projecting sills make no appreciable variation, except for the light weep marks from the ends, a point discussed later. (10) and (11) show the effect of sills with very slight projection on exposed and sheltered aspects. Flush sills on a sheltered exposure produce a washed weathering, paler than the surroundings. The contrast is usually not violent and tends to enliven what may be rather a drab elevation.

The weathering under all projections or set-backs is naturally conditioned by the volume of water collected on its upper surface. The depth of a window reveal, by controlling the surface area of a sill, will have a considerable effect on the weathering beneath the sill, particularly if it is flush. If projecting with a drip, the amount of possible staining from the ends can be foreseen. The designer, by considering these details and taking account of the exposure, can envisage the weathering effects his building will obtain.

It may be that in any case Portland stone buildings

12



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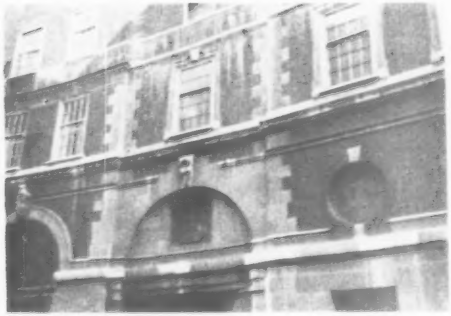

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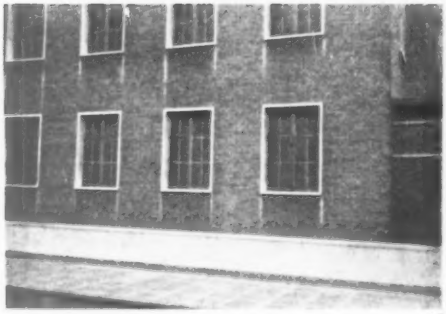


17

should be washed periodically. There is much to be said for this practice which certainly retards decay. But it costs money and may be neglected, so it is better to let the weather help in the job and design accordingly. It may be imagination but I feel that washing gives the stone a brownish tinge and that the natural silver whiteness is reduced, perhaps because there is less contrast. The extreme contrast of black and white, as seen on St. Paul's, though fascinating, is hardly an effect to be aimed at now. With a cleaner atmosphere and less broken surfaces it is unlikely to happen, even over the centuries. Though it is too soon to judge fairly the result of periodic washing, I have come to the conclusion, after studying the washed and the unwashed, that it is desirable to confine washing to sheltered elevations which darken rapidly. Buildings with a good exposure will achieve a delightful and natural tonal effect, which is all too likely to be lost in the wash.

Brick and Stone

What has been said about Portland stone may be considered pernickety. As a facing material it is almost fool-proof and my suggestions must be considered as refinements, which may help to make a good thing better. The use of the stone with brickwork is not fool-proof and it is only too easy to get those horrid stainings, which disfigure the best of dwellings.

I won't dwell long on the parapet question; so much advice has been given us lately that we should all know the desirability of protecting parapets or the top of any

wall. (12) and (13) are official buildings. In both cases we can see that something has gone wrong at the top and it is not difficult to guess the reason. I don't know the intimate details of these parapets, but the copings have no projection. The coping in (14) has a slight projection, but though built in 1932 there is efflorescence and the brickwork is probably damp. (I know a flush coped brick tower at Cambridge, perhaps 30 years old, which each spring comes out with a crop of efflorescence, due I suppose to the brickwork remaining damp all winter.)

With Portland and I think other lime stones there is a tendency for water washing over the stone to deposit lime on the brickwork below, making white streaks (a flush concrete sill on a building of mine does the same thing). These can be seen, together with black stains, in (12) and (13). The dripless string in (15) is an example of Lutyens. (16) is an interesting example from two adjoining City banks. The string above the window on the right has no drip, resulting in discoloration below. The string is continued almost identically on the left, but has a copper flashing on top, throwing the water clear and keeping the wall below quite clean.

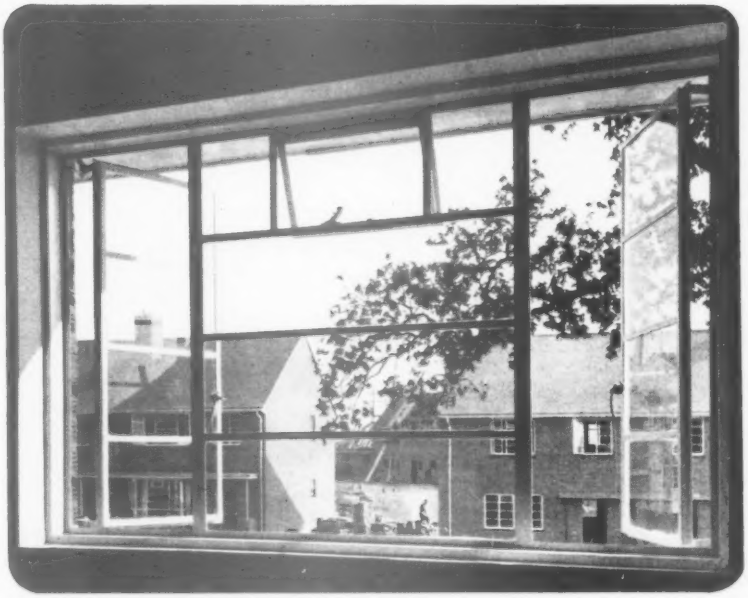
Sills nowadays often drop tearful marks from their ends. Victorian builders did better with clumsy stoolings, preventing the end drip. (17) shows nice brickwork with projecting stone surrounds to the windows, but the tears do show up on the plain walls. These sills project in front of the surround; if kept level with it I don't think there would be cause for tears. I have done this and there are not tears—yet. The ends of projecting sills require more consideration.

All the examples I have shown of brickwork are of the red hand-made sort. The paler varieties, buffs and yellows, don't seem to show stains to the same extent. They soon achieve a uniform drabness which camouflages the dirt and reacts to the climate in much the same way as London stocks. These admirable bricks thrive on London soot and are even improved by it. Parapets without damp-proof courses or adequate copings stand up unblemished. Once the inevitable efflorescence has worn off, even the post-war stock, though not as rich in variety of colour, can still do the job.

If reds are to be used the rougher textured hand-made bricks are best. They get dirtier but stain less than a smoother brick and are not nearly so disfigured by the dirt. The impervious blue engineering bricks have possibilities and those lovely red Ruabons could be found a more felicitous context than the red terracotta of the Prudential. In smallish areas and with the right pointing and surroundings I feel that they might be happy; I wish someone would try.

The plain surfaces of modern buildings are terribly vulnerable to staining and damage, which show up on them to a degree unknown in the past. Our clients will not spend money year after year to keep their buildings up to the mark and are sure to neglect them. We must therefore try and build them so that they will not become shabby and squalid, but improve with age.

The North Bank seen from the roof of the new Bankside Power Station



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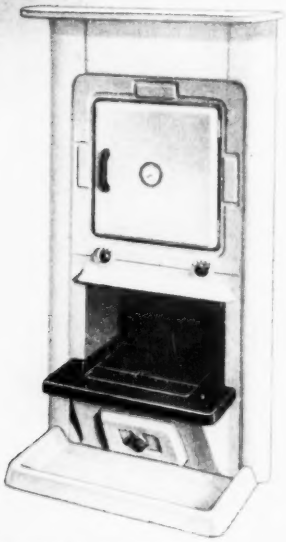

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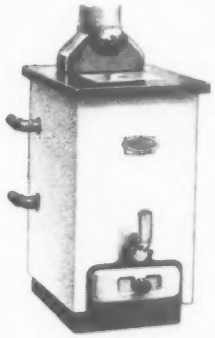

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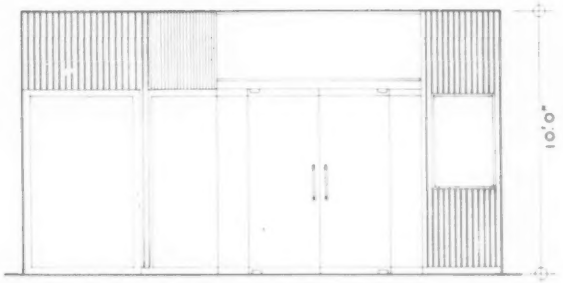
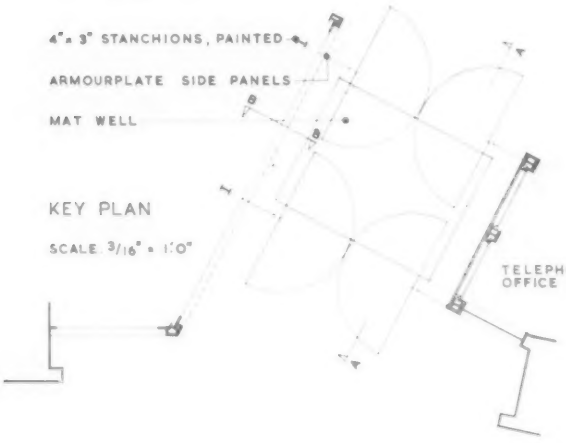
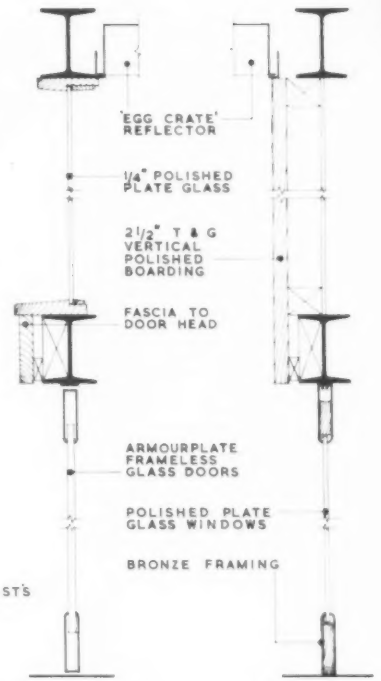


KEY ELEVATION



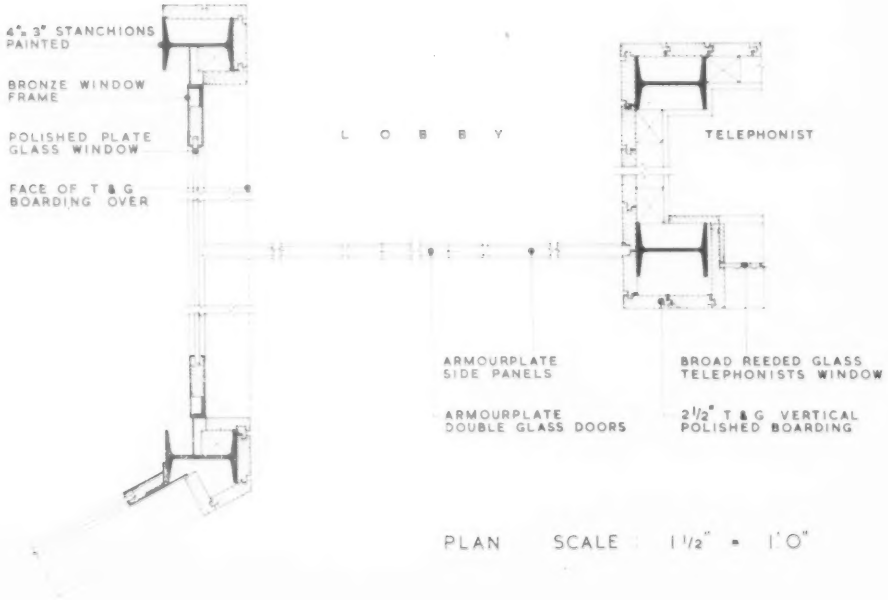
KEY PLAN

SCALE 3/16" = 1'0"


'EGG CRATE' REFLECTOR
1/4" POLISHED PLATE GLASS
2½" T & G VERTICAL POLISHED BOARDING
FASCIA TO DOOR HEAD
ARMOURPLATE FRAMELESS GLASS DOORS
POLISHED PLATE GLASS WINDOWS
BRONZE FRAMING

SECTION A-A SECTION B-B

SCALE : 1½" = 1'0"


4"x 3" STANCHIONS PAINTED
BRONZE WINDOW FRAME
POLISHED PLATE GLASS WINDOW
FACE OF T & G BOARDING OVER
L O B B Y
TELEPHONIST
ARMOURPLATE SIDE PANELS
ARMOURPLATE DOUBLE GLASS DOORS
BROAD REEDED GLASS TELEPHONISTS WINDOW
2½" T & G VERTICAL POLISHED BOARDING

PLAN SCALE : 1½" = 1'0"

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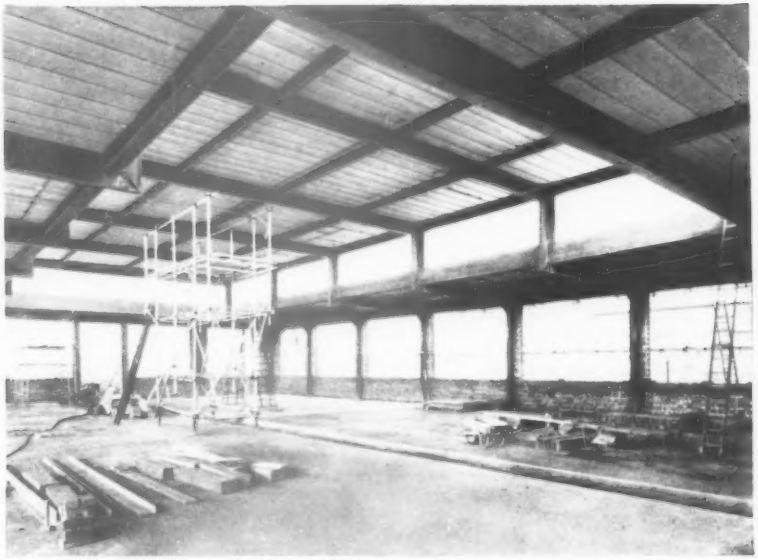

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IN PARLIAMENT

Controls Under Review

Mr. F. Mulley asked the Minister of Works which controls he proposed to remove to secure an expansion of building materials and equipment. Mr. Eccles, assuming that this was a reference to his request to brick manufacturers for information about controls on the building industry in general, said these controls were operated by a number of departments, and the Ministry of Works was mainly concerned with price controls and licensing. He was considering whether price control could be removed. Licensing was being reviewed to see whether it could be simplified. Mr. Mulley asked the Minister to address himself to the job of expanding materials, and Mr. Eccles answered that the output of building materials was increasing very satisfactorily (Mar. 4.)

Sheet Steel on Cast Iron

Mr. Nabarro asked what consideration had been given to the relative merits of sheet steel and cast iron for gutters, drain and soil pipes, baths and cookers for housing; and what was the policy of the Ministry of Works in regard to the substitution of sheet steel for cast iron for these requisites. Mr. Eccles said that he was aware of the saving in ferrous metal which theoretically could be obtained by substituting pressed steel for cast iron. There were, however, certain drawbacks. The steel product was not always as satisfactory in use as cast iron. There was a shortage of zinc for galvanizing. There was no surplus of sheet steel, and in some cases retooling would be necessary. He could not risk any shortage of fitments for building, but he would continue to watch the matter closely and secure economies where practicable (Mar. 4).

Mr. Eccles informed Mr. Mulley that the Ministry of Works was responsible for the allocation of steel to 1,170 firms making housing fitments, and all had received a reduced allocation compared with 1951; but he hoped that, including those made of substitute materials, there would be sufficient fitments for the house-building programme (Mar. 4).

Non-traditional Construction

Mr. Macmillan, Minister of Housing and Local Government, stated in answer to Mr. Cyril Beuce that in districts where building labour was scarce, and indeed elsewhere, he was encouraging building by so-called "non-traditional" methods. This would supplement the maximum attainable production of traditional houses. Several well-proven types were available in a variety of designs at about the same cost as ordinary brick-built houses. They saved man-hours on the site, and so could be put up more quickly. He was sending a circular to all local housing authorities on the subject.

Mr. Beuce said there was growing evidence in many parts of the country of a movement of labour and raw materials to residential areas for houses to be built for sale, to the detriment of local authorities and their contractors who could not get labour and raw materials. Mr. Macmillan said that was not his information (Mar. 4.)

Contracts and Stoppages

Lieut.-Col. Lipton asked how far the Minister of Housing and Local Government had approved contracts providing that local authorities should refund out-of-pocket expenses incurred by builders when shortage of steel caused stoppage of work. Had the Minister any official statement to make on what seemed to be the growing practice of building firms requiring the inclusion of such a clause in contracts? Mr. Macmillan stated that forms of contract used by housing authorities were not subject to his approval. Such information as he was getting on these matters suggested that they were being settled fairly amicably between the contractors and those who placed the contracts. (Mar. 4.)

Best Use of Timber

Mr. Vane drew attention to timber houses being built by the Eireann Government for forest workers, and asked if the Minister would obtain examples of these houses for erection in this country as an experiment. Mr. Macmillan said they knew the potentialities of timber houses, but with the present need to restrict imports he would not feel justified in encouraging their use. He explained that the question was not only one of dollar currency. What he had to try to do—and the balance changed from month to month—was to get the maximum out of what must be imported. For the moment he would rather get this timber in a form in which it could be used for other houses, whether of a conventional or non-conventional type. (Mar. 4.)

Meaning of "Subsidy"

Six members questioned the Minister of Housing and Local Government about his recent statement that the revised housing subsidy would be sufficient to cover the whole of the increased costs to housing authorities arising from the new interest rates. Mr. Macmillan denied that his statement had been misleading. The subsidy structure covered a wide range, and as far as he knew "housing subsidy" had always meant a payment to support the rent structure, of which three-quarters had always been met by the Exchequer and a quarter by the rates. He had used the term in that sense, which was the common form of it. If there had been any misunderstanding he was sorry. No one who wanted to see the strengthening of local government would ever like a system in which 100 per cent subsidies were paid.

Mr. Macmillan stated in answer to other questions that Exchequer subsidies under the Housing Acts payable in respect of houses completed in England and Wales from Nov. 1, 1951, to Jan. 31, 1952, were at the rate of £668,000 a year approximately. The corresponding figure for Nov. 1, 1950, to Jan. 31, 1951, was £606,000. (Mar. 5.) The amount of loan taken up by local authorities from the Public Works Loans Board from Nov. 7, 1951, to Feb. 22, 1952, was £49,001,111. (Mar. 4.)

CORRESPONDENCE

South Bank Clearance

To the Editor of A. & B. N.

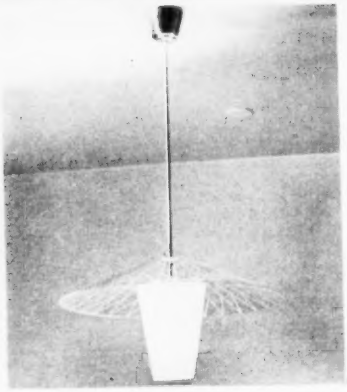
Sir,—Last August you kindly published a letter of mine suggesting that the Ministry of Works should take the public into their confidence about their proposals for the future development of the South Bank Exhibition site before the excavators and pile-drivers actually moved in. Now we learn that a bulldozer, in the immaculate disguise of the new Minister himself, has already crossed Westminster Bridge, demolished County Hall (leaving the Leader of the L.C.C. lying dazed amongst the ruins), and is, at this moment, rudely ramming the delicate supports of the Dome of Discovery and the Skylon.

Mr. Eccles is reported to have said that the site must be cleared quickly because he does not wish to become the caretaker of "a slum." This, I assume, is the Ministry's official opinion of a layout of up-to-date buildings, gardens, riverside terraces, restaurants and fountains which gave a great deal of pleasure to over eight million people in five months last year, and was widely accepted as being one of the greatest architectural and cultural advances of this century.

If this is "a slum," what, then, is the Ministry's present criterion of taste? Our chief evidence of it is to be seen in the blocks of Government offices erected since the war, typified by one immediately opposite the South Bank site. No comment seems necessary, but I would suggest that far more imagination and initiative went into any single building on the South Bank than into the whole post-war production of Government offices.

Even if only "economic" considerations prevail, the Ministry's decision is indefensible. Both the Dome and the Skylon are of such light construction that their value as scrap is negligible compared with their worth as they stand, or could stand elsewhere. To aver otherwise is surely an insult to the capable architects and reputable firms of engineers who designed and erected them.

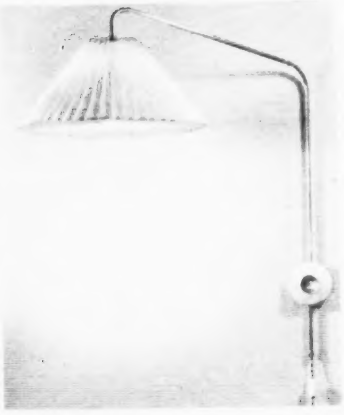
Yours, etc.,
T. A. BALDWIN,
A.R.I.B.A., A.M.T.P.I.



SERVICES—LIGHTING. BI 31

The four fittings shown are some of a range recently marketed at reasonable prices.

This pendant at £9 including purchase tax has bright lacquered brass metal work with a decorated clear glass canopy. The shade is of pleated buckram or red polka dot fabric. Dimensions are: height overall 36in. diameter of canopy 21in.

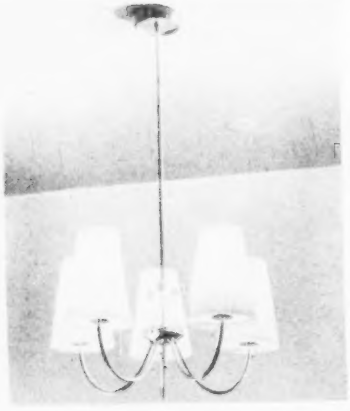


SERVICES—LIGHTING. BI 32

Adjustable in height and, laterally, through 180 degrees this fitting is suitable for home or office.

The height of the arm is 30in and the projection of the arm, when at right angles to the wall is 21in. Greater projection can be provided in specially made models if needed.

The fitting is designed for one 100-watt lamp and costs £5 12s. 6d. including purchase tax. The shade is of cream pleated buckram which, while giving maximum light, avoids glare on the underside.



SERVICES—LIGHTING. BI 33

A five lamp pendant fitting for domestic, hotel or restaurant use is available in bright lacquered brass with pleated shades in champagne buckram or red polka dot fabric. Designed for 60-watt lamps, the fitting has a spread of 18in and an overall length of 35in. The price is £15 15s. 8d. including purchase tax.

Note: All prices quoted are at the time of writing.

SERVICES—LIGHTING. BI 34

The shaft of this table model is of Burma teak springing from a lacquered brass base in which a press switch is incorporated. The shade is of cream pleated paper.

The lamp is 19½in high and has a shade diameter of 22in.

The price is £6 including purchase tax.

MOSAICS

The names and addresses of manufacturers of any item illustrated in MOSAICS, together with more detailed information relating to their products—including price and availability—will be forwarded to readers on request.

Letters should quote the serial number and be addressed to:

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Stamford Street, S.E.1.

Please mark the envelope MOSAICS.

INDUSTRIAL NOTES

The official figures for the output of iron castings for 1951 have been released by the Council of Ironfoundry Associations. Total output is 3,754,527 tons as compared with 3,486,892 tons in 1950. Approximately 88 per cent of this increase has been achieved to meet the demands of the following vital industries: housing; railways; machine tools; motor cars; agriculture; gas, water and sewage; electricity; shipping; diesel engines; valves, pumps and compressors; textile machinery; steel works equipment. The output has been obtained by an improvement in productivity—24.714 tons per man-year in 1951 as compared with 23.195 in 1950.

*

The General Electric Company Ltd., has decided, in the interests of public safety, to make all fires manufactured by the Company conform to the new British Standard (B.S. 1670 : 1951) which sets out the safety requirements of electric fires. The Company's fires will therefore, as circumstances permit, be fitted with special guards as an integral part of the fire. In the meantime guards which comply with this specification are available as optional extras for fitting to the existing range of electric fires produced by the Company. A special fire has been designed for use in the nursery and for aged people.

*

The Council of The Faculty of Building at its meeting in Manchester has re-elected Mr. B. C. Brook, F.F.B., F.C.I.M., A.M.Inst.B.E., A.I.San.E. (Messrs. Brook and Armitt Ltd., Contractors, London) President of the Faculty for the ensuring year. Mr. R. Peter Spibey, F.F.B., A.A.I.P.A., A.I.Hsg. (Housing Manager to Blackburn Corporation) was re-elected Vice-President.

*

Postponed owing to the sudden and tragic death of H.M. The King, the Golden Jubilee Dinner and Dance of the Manchester, Salford and District Building Trades Employers' Association is now to take place at the Free Trade Hall on Tuesday, March 18, thus providing two major occasions for the building trade in Manchester within the same month, as the Building Trade Exhibition is due to open at the City Hall on Tuesday, March 25.

*

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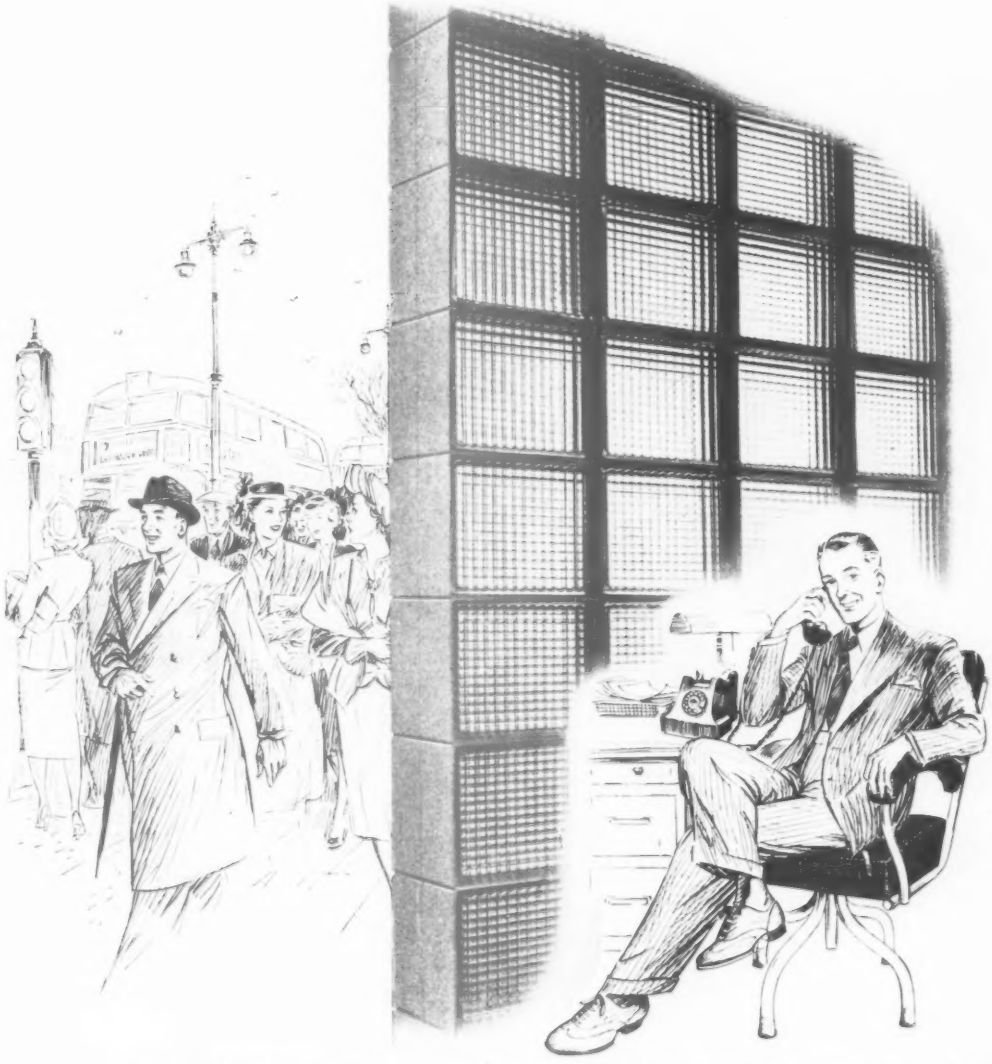

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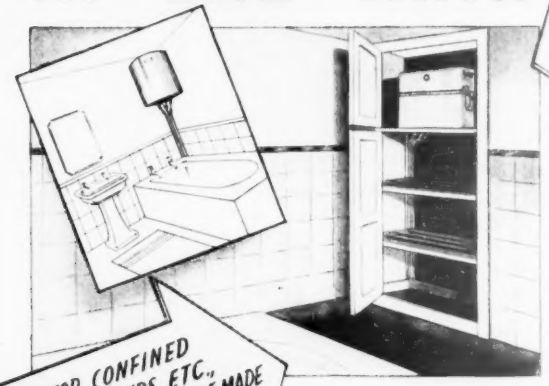

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Collective Housing Unit in Denmark

architects:
ERNST HOFF &
BENNET WINDIAGE

This scheme is located off the main road from Copenhagen. It is a reasonably level site, and advantage has been taken of the existing trees, in the layout of the site.

MATERIALS USED

External Walls. *A red brick has been used, with the mortar joints raked out, forming an interesting surface.*

Windows. *Are wood, double glazed, pivoted top and bottom, and painted white.*

Roofs. *On the flat roofs to blocks "A," "B," "E," Asphalte has been used, copings to the above have been constructed with zinc, forming an interesting vertical pattern.*

Pitched roofs to blocks "C," "D," asbestos tiles. In passing it is interesting to mention that asbestos in the form of tiles, and sheeting is used extensively for roofing in Denmark.

Balconies. *These have been formed of prefabricated precast concrete units, with a vertical fluted finish.*

INTERNAL FINISHES

Main Entrance and Ground Floor Corridors. *Here a light buff facing brick has been used as a finish to the floors and walls*

Ceiling. *This consists of light coloured wood slats, above which, for sound absorption purposes, is a layer of glass silk.*

Stair Wells. *To the walls above ground floor a contemporary wallpaper has been used.*

Stairs and Landings. *Here a grey terrazzo finish has been used.*

Flats Proper. *All plaster work to walls has been distempered white or coloured.*

Floor Finishes Flats. *Hardwood strip flooring. Toilets, grey terrazzo.*

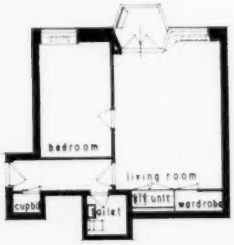
Plumbing. *All within the building.*

Heating. *Central heating throughout.*

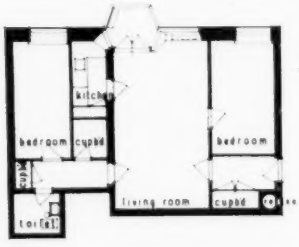
Above: Block B. The Clinic is seen on the left.

Above: Block A. Below: Roof Garden on Block A.

In block "A" first floor and above there are three types of flats. Type "A." This is a typical bachelor flat containing the following accommodation. 1. Living room. 2. Bedroom, in this case alcove for bed. 3. Built-in kitchen sink unit with gas ring for cooking. 4. Toilet containing basin, shower, and W.C. 5. Wardrobe or cupboard.



Type "B." 1. Living room. 2. Bedroom. 3. Built-in kitchen sink unit with gas ring for cooking. 4. Toilet containing basin, shower, and W.C. 5. Wardrobe or cupboard.

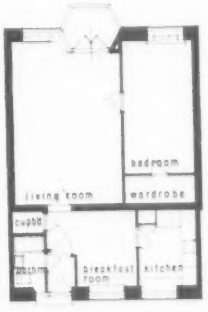


Type "C." 1. Living Room. 2. Bedroom. 3. Kitchen with gas ring for cooking. 4. Toilet containing basin, shower, and W.C. 5. Wardrobe or cupboard.

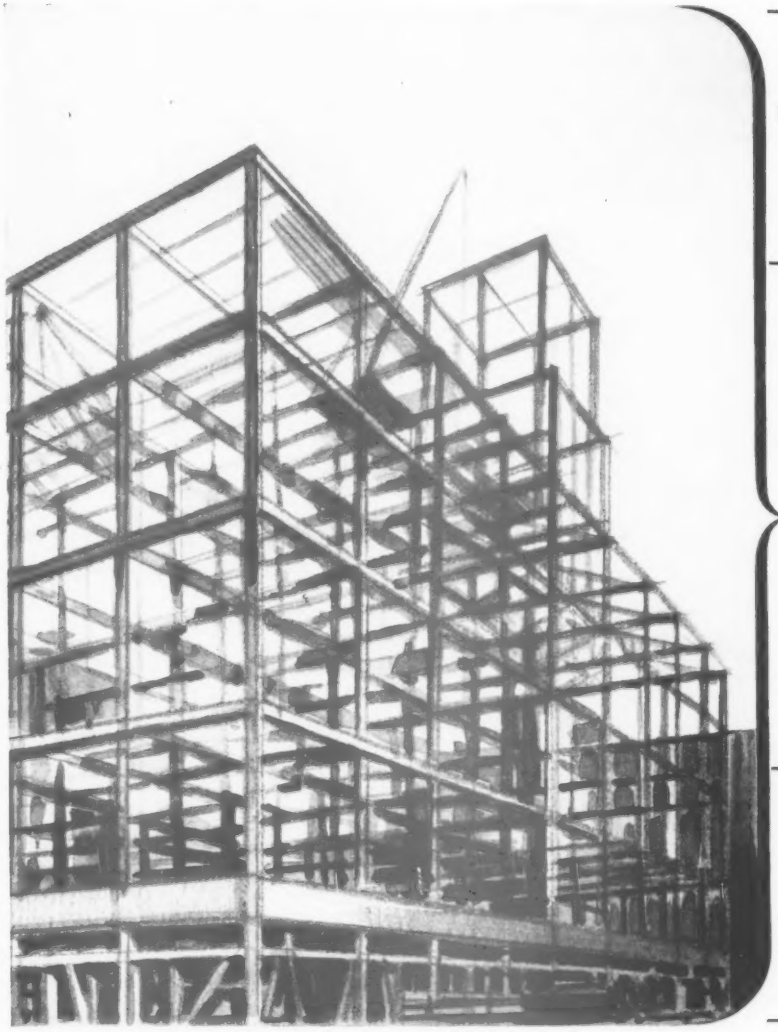
BLOCK E

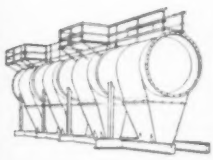
BLOCK C

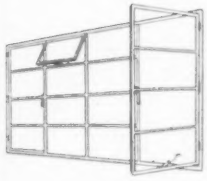
The notes, photographs and drawings in this article are by DENIS VINCENT

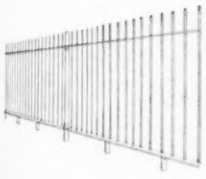


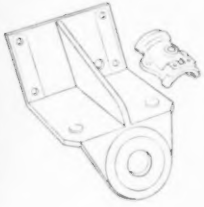
BLOCK B: *Typical flat*











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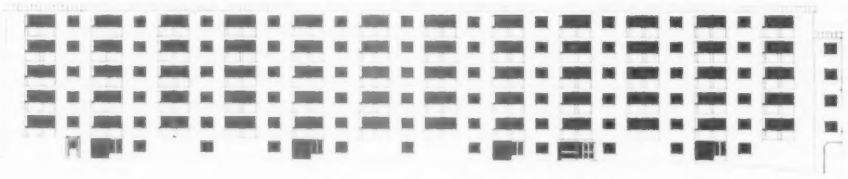
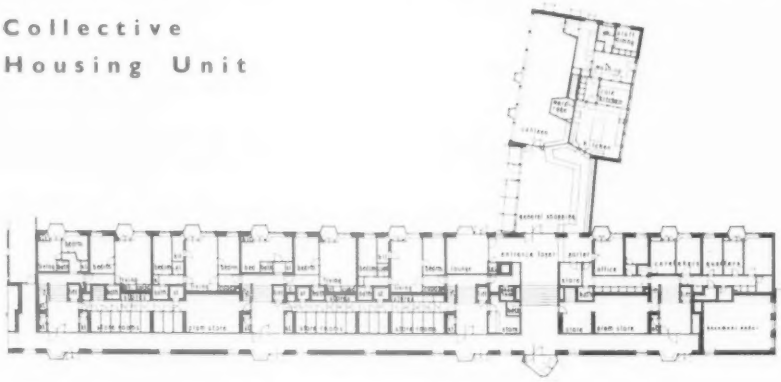
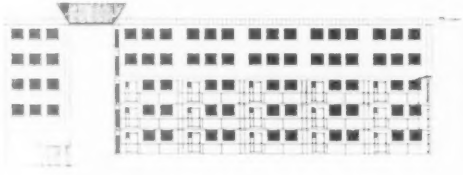
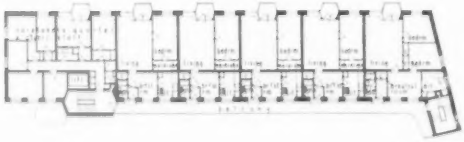


Collective Housing Unit



BLOCK A: GROUND & FIRST FLOOR PLANS & ELEVATION





BLOCK B

The Painting Code

I KNOW from experience that most architects and builders experience troubles from paint and its application so that I am sure everyone will welcome the recently published B.S. Code of Practice. CP.231 "Painting" (B.S.I. London, price 10/-). I cannot remember ever before having seen a publication on this subject which has assembled together in so simple a form the information that we really need as most textbooks on the subject seem to be written for chemists or painters. This is a document which should be in the hands of every architect, builder and painter since it makes so clear what to do to ensure good paintwork. The document comprises a main code on painting together with ten sub-codes devoted to the application of paint to specific materials. There is one serious omission since no reference is made to the painting of asbestos-cement and this is a material which has often caused trouble; Building Research Station Digest No. 38 should be consulted.

Of the materials used in the building industry, I doubt whether there are any more complicated, or for that matter more misleading, than those in the painting group. I am afraid also that these materials often seem easy to use and consequently adequate care is not taken in the selection of suitable paints for the job; moreover I am afraid that many paint manufacturers have helped to shroud the subject with mystery in order to attract users to specify their own particular brands instead of making clear how trouble can be avoided. Now that we have this code to tell us what basic types of paint should be used for each application it would help the users if the makers would state clearly on the cans what is inside and even state the type classification according to the code descriptions.

Not only, however, are paints themselves complicated but they lend themselves to frightful misuse due to lack of skill and knowledge in application, such as omission to prepare properly the surfaces to which they are to be applied and application in unfavourable weather conditions. In the building industry it always seems that painting is looked upon as something anyone can do whereas in fact it is, in my view, one of the trades needing very special skill to avoid failures. The code contains a great deal of guidance and what might well be called "tips" to overcome this lack of, or inadequate, knowledge.

This code must be one of the largest of these publications so far issued and the drafting committee should be congratulated as it seems to have a much higher proportion of real information and at the same time fewer useless words than many of the other codes. It is noteworthy that the drafting committee includes many persons, probably unknown to most architects, acknowledged to be experts in their own field.

In recent years the nature of the paints used has changed very greatly; it is not so long since almost the whole production for building was straightforward mixtures of linseed oil and lead pigments (Code Paint Type No. 10) whereas to-day, as will be seen from the code, the range of component materials is enormous and each is specially suited to particular applications.

One of the foremost needs of the paint industry and those who use its products and one which is long overdue, is an accepted standard glossary of painting terms; such a document would overcome many difficulties which arise between architects, builders and painters as so often a term used by one firm is used in quite a different sense by another. I have heard that B.S.I. has started to prepare such a glossary and that it will include the many terms defined in the code as well as many more. There are in fact six pages of definitions and four pages of descriptions of tools and accessories and their uses in the code. Even before the B.S. glossary is available I hope that the terms and definitions in the Code will be adopted generally in specifications, trade literature and on the products themselves. Some definitions given in the code are insufficiently exact as they leave terms like "enamel" unrelated to particular parts of the gloss range; these terms need to be given precise relationship to a gloss scale defined by a method of measurement. I am sure this is now possible even if not very welcome to some manufacturers.

The section of the code dealing with varieties or types of paint sets out 40 separate types. There are others but this list covers all those of importance to normal building. The basic constituents are given for each type together with some detailed information and references to British standards when these exist.

The section of the main code on Design Considerations together with similar sections in each sub-code gives fundamental information essential to the achievement of good painting. Much of the information given is often inadequately appreciated either by those who specify or by those who use. The only clause about which I am not too happy is 0.311, Colour, tints and matching; the statements are sound enough but somewhat inadequate.

The real "meat" in the document is contained in the sections "Work on Site" in the main and each sub-code. These clauses are packed with solid facts which are the basis of successful painting. There are a number of clauses, especially 0.501 and 0.502, which ought to be read out at least once each week to every painter as, in my view, they are absolutely vital, especially those in the latter clause which deals with (a) cleanliness in preparatory work and applying the paint, (b) cleanliness of tools and (c) personal cleanliness. I am sorry Clause 0.502(a) did not mention that the drop sheets themselves need frequent cleaning.

Many of the clauses deal with preparation of the surfaces to be painted; lack of care in this respect is the cause of a very large proportion of painting failures. The essential points are given in a concise form.

I am very pleased to see the stress laid on priming and above all the statement that priming should be brush applied and not sprayed. I hope above all that the mass production joiners will take this recommendation to heart; I appreciate that brushing costs more money and slows production but in the long run it saves money to brush apply proper quality paint since it is a key safeguard against ultimate failure of painting, especially as joinery often has to remain on site for some time without the protection of further coats of paint. Moreover if the priming is to be a lead-based product as is really necessary for external woodwork, such as doors and windows, spraying needs rather special precautions and in consequence there is a tendency to use pigments other than lead.

The codes contain very helpful guidance for inspection of paintwork to which is coupled a list of typical defects; these defects are not only explained but information is given as to how they should be avoided.

The diagram of the constituent materials in paint may help many readers who are only vaguely aware of the range of ingredients necessary; it is extremely simplified but to amplify it would need an explanation at least equal to another code.

Next week I shall discuss some of the sub-codes which set out matter specific to the application of paint to particular base materials.

DUTCH UNCLE

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Notes below give basic data of contracts open under locality and authority which are in bold type. References indicate: (a) type of work, (b) address for application. Where no town is stated in the address it is the same as the locality given in the heading, (c) deposit, (d) last date for application, (e) last date and time for submission of tenders. Full details of contracts marked ★ are given in the advertisement section.

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GUILDFORD R.C. (a) Block of 4 flats with ancillary works, Kingston Avenue, East Horsley. (b) Engineer and Surveyor, Millmead House. (c) 2gns. (e) April 9.

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LONDON—WIMBLEDON B.C. (a) Block of 3 houses on site of 69-75, Havelock Road, and 1 house on site of 39, Kohat Road. (b) Borough Engineer, Town Hall. (c) 2gns. (e) March 17.

* * *

MALDEN AND COOMBE B.C. (a) Block of 2 flats at Site No. 43, Kingston Road. (b) Borough Engineer, Municipal Offices, New Malden. (d) March 15.

* * *

MILNROW U.C. (a) 30 houses, Bentgate Street site. (b) Engineer and Surveyor, Council Offices. (c) £2. (e) March 31.

* * *

N. IRELAND—NORTHERN IRELAND HOSPITALS AUTHORITY. (a) (1) Building work; (2) plumbing; (3) electrical work for conversion of Gwyn's Institute, Brooke Park, Londonderry. (b) W. and M. Given, 1, Waterside, Coleraine. (c) 5gns each trade. (e) March 26.

* * *

NEWBURY R.C. (a) 8 houses, resurfacing access road, construction of road, footpaths and drainage at Enborne Way, Brimpton. (b) Eric G. V. Hives, 3, Cork Street, Reading. (c) 2gns. (e) March 31.

* * *

NEWBURY R.C. (a) 8 houses, construction of lay-by road, footpaths and sewage-disposal plant at New Road, Midgham. (b) Eric G. V. Hives, 3, Cork Street, Reading. (c) 2gns. (e) March 31.

* * *

NEWCASTLE-UPON-TYNE C.C. (a) Adaptations to form occupational centre at former Princess Mary Maternity Hospital, City Road. (b) City Architect, 18, Cloth Market. (e) March 28.

* * *

NORTHFLEET U.C. (a) 6 shops and 4 flats, Coldharbour Road Estate. (b) Engineer and Surveyor, Council Offices. (c) 2gns. (e) March 26.

* * *

PLOUGHLEY R.C. (a) 1 pair of houses, Oddington. (b) Engineer and Surveyor, Waverley House, Bicester. (c) £2. (e) March 28.

* * *

PLYMOUTH C.C. (a) (1) Technical college at Plymouth (superstructure of building and engineering block); (2) 2 shops with 2 maisonettes above and 2 garages at Warwick Avenue, Whitleigh; (3) 12 shops with 13 maisonettes above and 10 garages at Whitleigh Green. (b) City Architect, Seymour Road. (c) 3gns each contract. (d) March 19.

* * *

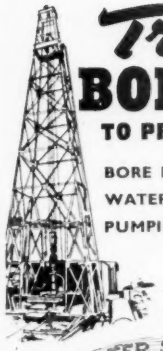
PORTSMOUTH C.C. (a) 9 shops and 9 maisonettes at Paulsgrove. (b) Thomas, Jolly and Grant, Coronation House, King's Terrace. (c) 3gns. (e) March 18.

* * *

PRESTON B.C. (a) (Scheme 1) 12 bungalows and (Scheme 2) 12 bungalows at Burnholme Place and Burnholme Close, Ribbleton Hall Estate. (b) Borough Engineer, Municipal Building. (c) 2gns. (e) March 24.

* * *

RISCA U.C. (a) 58 houses, Manor Road, Tyn-y-Cwm, Risca. (b) Engineer and Surveyor, Council Offices. (c) 3gns. (e) March 25.



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* * *

RUSHDEN U.C. (a) 12 houses, Upper Queen Street Estate. (b) Engineer and Surveyor, Council Buildings. (e) April 2.

* * *

SCOTLAND—FORT WILLIAM B.C. (a) 20 houses at Development No. 3, Claggan site (separate trades). (b) Town Clerk.

* * *

SEDGELEY U.C.—(a) 18 houses, Summer Lane, Lower Gornal. (b) Council's Surveyor, The Limes, Dudley Road. (c) 2gns. (d) March 15.

* * *

SOUTH CAMBRIDGESHIRE R.C.—(a) 4 houses at Castle Camps. (b) Council's Architect, County Hall, Hobson Street, Cambridge. (c) 2gns. (e) March 21.

* * *

SOUTH CAMBRIDGESHIRE R.C.—(a) 10 houses and 4 bungalows, Sawston Estate. (b) Council's Architect, County Hall, Hobson Street, Cambridge. (c) 2gns. (e) March 21.

* * *

STROOD R.C.—(a) 8 houses at Harvel, Meopham. (b) Engineer and Surveyor, Council Offices, Frindsbury Hill. (c) 5gns. (e) March 26.

* * *

WALTON AND WEYBRIDGE U.C.—(a) 3 shops with flats above on the Longmore Farm Estate. (b) Engineer and Surveyor, Council Offices, Walton-on-Thames. (e) April 1.

* * *

WARE U.C.—(a) 4 shops with living accommodation, etc., King George Road. (b) Engineer and Surveyor, The Priory. (c) 2gns. (e) March 24.

* * *

WEARDALE R.C.—(a) (Contract No. 1) 21 houses, Scrabs Field Estate, Wolsingham, and (Contract No. 2) 19 houses, Westfield Estate, Frosterley. (b) Council's Architect, Council Offices, Stanhope. (c) 2gns. each contract. (e) March 25.

* * *

WELLINGBOROUGH U.C.—(a) 80 houses, Croyland Hall Farm Estate. (b) Engineer and Surveyor, Council Offices. (c) 2gns. (d) March 17. (e) April 9.

* * *

WEST SUSSEX C.C.—(a) Canteen kitchen and dining room in precast concrete hutting at Southbourne Council School, nr. Emsworth (Job No. 3037). (b) County Architect, County Hall, Chichester. (d) March 17.

* * *

WOKING U.C.—(a) (Contract No. 1) 36 houses, (Contract No. 2) 24, (Contract No. 3) 14, (Contract No. 4) 14, (Contract No. 5) 8 bungalows, (Contracts Nos. 6, 7, 8 and 9) 1 pair of houses each on the Grove Barrs Estate, Horsell. (b) Engineer and Surveyor, Council Offices, Woking. (c) 2gns. (d) March 15. (e) Contracts Nos. 1-5 by April 21 and Contracts Nos. 6-9 by April 15.

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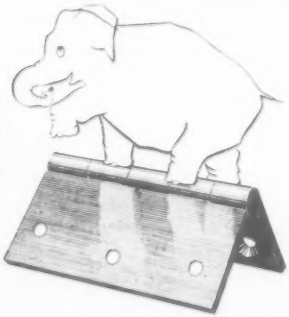

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25th February, 1952. [6227

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F. G. SUTHERLAND,
Clerk of the Council.

Council Offices, Pippbrook,
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March, 1952. [6246

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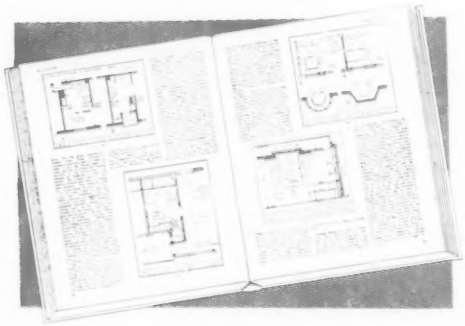

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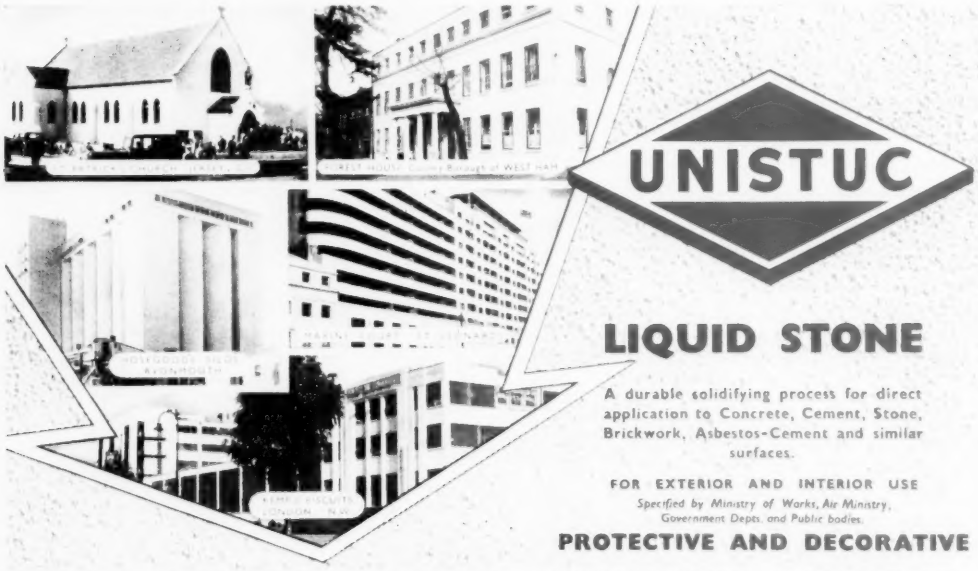

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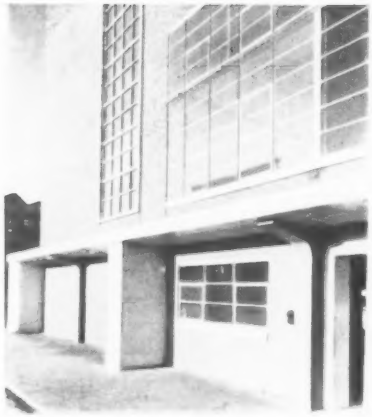

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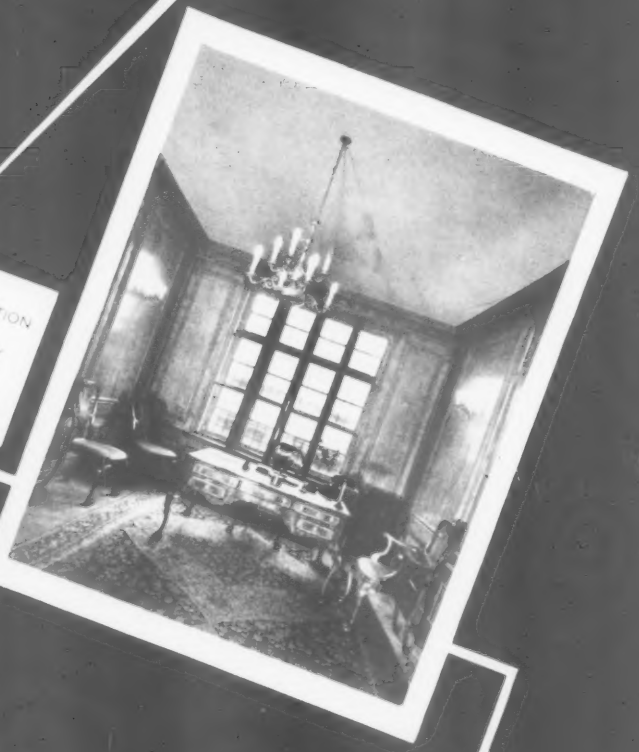

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